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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. X. No. 5 Sunday, October 5, 1919 Price 25 cents

CLASS 40374

Those Features!

THEY'RE known all over the globe. Paramount-ARBUCKLE Comedies are features, too. Real features; big box-office attractions, topping any bill.

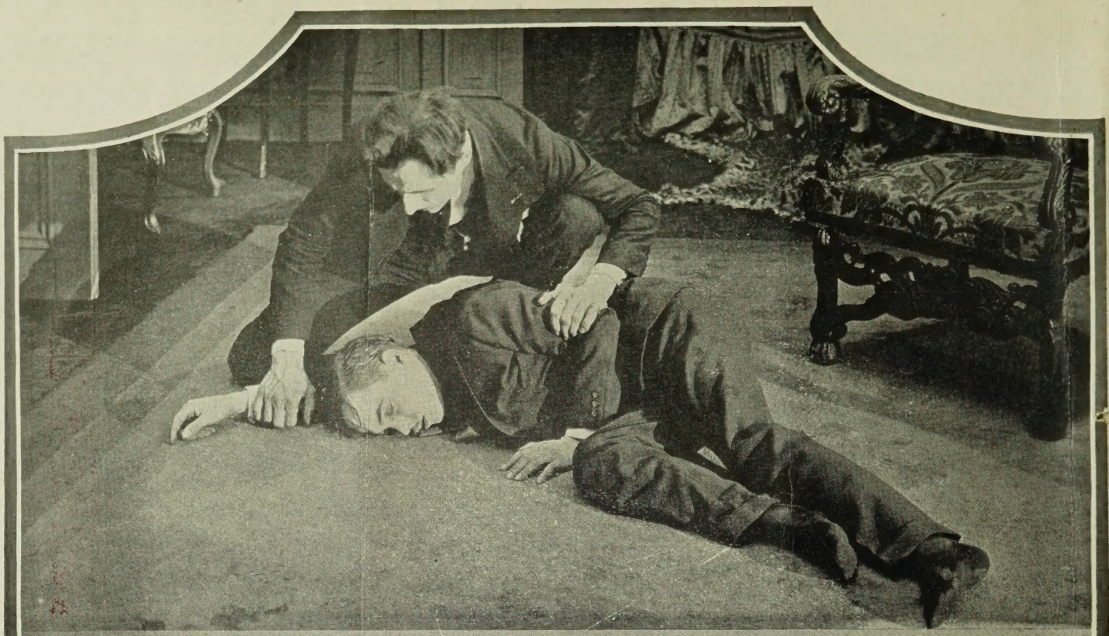
There was "Back Stage"—a riot. Next will come "The Hayseed."

Prepare to make money!

Presented by Joseph M. Schenck
Produced by Comique Film Corporation
Written and directed by Fatty Arbuckle

FAMOUS PLAYERS-LASKY CORPORATION

Paramount-ARBUCKLE COMEDIES



THE PUBLIC IS CLAMORING FOR HIGH CLASS MYSTERY—WAITING FOR

"The Mystery of the Yellow Room"

THIS is a mystery year. The public has suddenly turned to mystery stories and the newspapers, magazines and book publishers have been smart enough to meet the demand. If you will get behind a high class mystery special right now, you will find you have a house-filler. Emile Chautard noticed the fuss the public was making over mystery stories and wisely picked

"The Mystery of the Yellow Room"

as his first Mayflower special. He produced it from the startling book of Gaston Leroux, of which a special photoplay edition issues simultaneously with the release of the photo-novel. And we defy anyone who is unacquainted with the book to say at the end of the fifth reel who Mathilde Stangerson's mysterious enemy is!

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street New York City

REALART PICTURES

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. X No. 5 Sunday, October 5, 1919 Price 25c

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Dannenberg, Vice-President and Editor; Ben H. Grimm, Associate Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00

Subscribers should remit with order.

Address all communications to

WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial Offices, 6404 Hollywood Blvd., Phone Hollywood 1603. Business Offices: 6411 Hollywood Blvd., Phone Hollywood 1062.

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News of the Week in Headlines

Monday

Goldwyn may build theaters.
Zukor returns from Canada.
Famous Players to start theater on Putnam Bldg. site without interfering with existing leases.

Tuesday

Exhibitors arriving to attend United conference.
Wall Street interests reported seeking financing of theater chains.
"Smiling Bill" Parsons, president of National Film, dies in Los Angeles.

Wednesday

Committee named at Horstmann meeting to investigate United Picture Theaters' books.
United Artists turned down Goldwyn's plan to build theaters for joint exhibition.
N. A. M. P. I. adopt resolutions asking P. A. Powers to remain a member of the Board of Directors.
Famous Players declare annual 2% dividend.

Thursday

United stockholders start investigation.
Hyman Winik to build $4,000,000 theater in the Bronx.
Macauley to make series starring Bernard Durning for World release.
Loew planning expansion of theatrical interests involving over $100,000,000.
Miller's California theater, Los Angeles, reported leased to Goldwyn.

Friday

Committee at work looking into United Picture affairs.
Mrs. Pickford in New York looking for stories for Mary.
Motion Picture Theater Attendants Union present demands to theater owners.
Texas Exhibitors' organization elect president.
S. L. Rothapfel forms own company.
United Amusement Co. capitalized at $250,000 to operate in five southern states.
Mureal Productions, Inc., formed to star Madame Mureal.

Saturday

Famous Players and B. S. Moss break connections.
Chairman of investigating committee issues statement on United Picture affair.
Universal to make series of fire prevention films.
D. W. Griffith leaves Los Angeles for the East.

There is an Index in this issue

Benjamin B. Hampton & Eltinge F. Warner
present

ZANE GREY'S

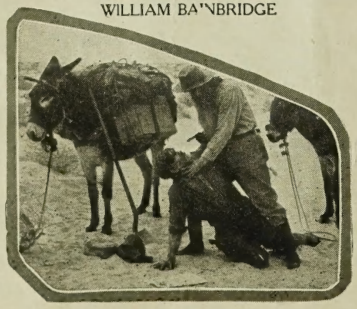
most powerful picture

DESERT GOLD

Directed by T. HAYES HUNTER

With an All-Star Cast:

E. K. LINCOLN
MARGERY WILSON
EILEEN PERCY
W. LAWSON BUTT
WALTER LONG
RUSSELL SIMPSON
ARTHUR MORRISON
EDWARD COXEN
FRANK LANNING
FRANK BROWNLEE
WILLIAM BA'NBRIDGE



What "The Unpaid Critics" Told the Pastime Theatre, Chicago.

Harry W. Thompson, manager of the Pastime, calls his *audiences* "unpaid critics." All week Chicago audiences have passed out of the theatre saying: "Desert Gold" is 100% perfection. *This picture is just the way Zane Grey always writes.*"

And the Hodkinson organization repeats what we have said for weeks:

You Cannot Find or Book a Bigger Picture Than "Desert Gold, Because There Isn't One."

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor, J. Frank Brockliss, Inc. 729-7th Ave.

Powerfully Simple Picture Has Great Depth of Pathos and Wide Scope of Appeal

Enid Bennett in

"STEPPING OUT"

Paramount

DIRECTOR ..... Fred Niblo
SUPERVISED BY ..... Thomas H. Ince
AUTHOR ..... C. Gardner Sullivan
CAMERAMAN ..... George Barnes
AS A WHOLE ..... An excellent picture with a simple domestic appeal that compels because of its treatment of youthful married life.
STORY ..... Nothing more than a story telling of a couple's near-shipwreck on the sea of matrimony, but contains a wealth of psychology
DIRECTION ..... Effectively registered little bits that made the picture stand out; at all times sympathetic.
PHOTOGRAPHY ..... Fine all the way through
LIGHTINGS ..... Good
STAR ..... Capable actress and pleasing personality
SUPPORT ..... Niles Welch ideally cast as the young husband; Julia Faye, Gertrude Clair and William S. Conklin adequate; little Bota Miller "cute."
EXTERIORS ..... Virtually none
INTERIORS ..... Suit the story pleasingly
DETAIL ..... Many little touches well done
CHARACTER OF STORY ..... Clean and compelling heart-appeal with uplifting undercurrent.
LENGTH OF PRODUCTION ..... 5,292 feet

HERE is one of the most appealing pictures released in many a moon. It is not a big special; it is not a big attraction; it is not a powerful drama; it is not a rollicking comedy, yet it carries a depth of pathos and a scope of appeal seldom reached by the more pretentious offerings. It is just a little human document that limns life in lasting shadows on the screen; that compellingly proves the power of simplicity; that just as compellingly proves the little things to be the really big things in life, and that further proves the picture mightier than the pen as a form of expression —or rather as a mirror reflecting life. That's what gets right under your skin—it's real.

As far as plot movement is concerned, the story practically is nothing; but as far as its psychological analysis of elementary emotions goes the story is everything. The story is nothing more than the stripping aside of the curtain that permits of looking into a little Harlem flat and seeing there the young husband, supercilious, vain, with an exaggerated idea of his own importance, taking all of his young wife's slaving as his rightful due; her rebellion when little things pyramid themselves into the biggest thing in her life, and final reconciliation with mutual understanding.

The picture is real because, even in view of its slight but legitimate exaggerations, it may have been your story or mine; it may have been the story of the man next door and—in a lesser degree, of course—probably has been the story of every married couple and will be the story of almost every couple that gets married.

Credit is due C. Gardner Sullivan for his continuity and Director Fred Niblo for his handling of the theme. And Enid Bennett and Niles Welch score very effectively in the leading roles. Welch is cast as the husband—a $25-a-week clerk. The wife does everything for his comfort, but instead of appreciating this the husband takes it for granted. He treats his wife and baby and his mother merely as his own personal belongings. So logically and so true to life is this worked out that it gets you. One of the most pathetic bits ever screened are those passages showing the wife's hope that her husband has remembered their wedding anniversary. And when she finds that what she supposed to be a slight rememberance is nothing more than a new necktie there is pathos indeed. Little bits like that run all the way through. Another end that rings true is the manner in which the young husband's aged mother sticks to the wife—she is the sort of a mother who can even realize shortcomings in her own offspring.

Briefly, the story shows how the young husband becomes neglectful of the wife, spending his time with a flashy stenographer, while his wife drudges. The outcome of it is that Enid seeks outside company. She finds it, which leads us to the situation where Welch's employer, who has properly met Enid, invites himself to a table in a restaurant where Welch and the stenographer are holding forth.

Through many good passages matters reach the point where Enid leaves Welch, and where he finally comes to realize just what his little family means to him after all.

Distinctly Worth Booking Anywhere; Bound to Appeal

Box Office Analysis for the Exhibitor

This one is distinctly worth booking, if for no other reason than that it is bound to please anybody who has any capacity whatever to respond to a human bit—and that includes virtually everybody. Of course, this can't be considered as a big attraction, but it's a very safe bet that it will please folks to a greater degree than many specials—in its own way.

The homely appeal of this, its utter cleanliness and freedom from even the slightest bit of "movie" stuff; its powerful simplicity and its scope of appeal make it a picture that is deserving of wide circulation. Running pictures like this certainly helps the game in general and an exhibitor's reputation in the bargain.

But you must realize that while this is an excellent little picture, it can't be offered as a big attraction because of many features. But by all means give it a fair chance, because the women especially are going to like it more than some of the bigger pictures. It's going to bring their handkerchiefs out more than once, merely because it so compellingly screens little things that they themselves probably have gone through.

The title may not mean so much to your folks, so I'd tell them something about the picture's subject matter. Pound home the fact that the film is powerfully simple in its treatment of the married life of a young couple—that the story is beautiful in its homeliness—and that it is good enough to be appreciated by anybody.

The Director

Of Several Acknowledged Successes For One of the Foremost Producing Organizations During the Past Two Years

Will Consider

Propositions From Responsible Producing Organizations For His Services—He Has Directed the Foremost Stars and Is Now Working Regularly.

Looking for an Opportunity Rather Than a Job.

For a Personal Interview, Address Box A—Wid's Daily.

Character Work of Star Aids this Considerably; Story Has Interest After Early Confusion

Frank Keenan in

"THE FALSE CODE"

Frank Keenan Prod.—Pathe

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... Kate Corbaley
SCENARIO BY ..... Jack Cunningham
CAMERAMAN ..... Charles Kaufman
AS A WHOLE.....Rather confusing business fraud story at first, but gives star chance for character drawing and later has enough mystery and twists to hold up.
STORY.....At times involved, but plot twists are numerous enough to make story mildly interesting.
DIRECTION..Made the characters seem real enough
PHOTOGRAPHY ..... Good
LIGHTINGS....Generally fair; some few good night scenes.
CAMERA WORK ..... Satisfactory
STAR.....His usual deliberately finished self; character drawing good.
SUPPORT.....Satisfactory; included Joseph J. Dowling, Myles McCarthy, Jean Calhoun, and others.
EXTERIORS.....Up to the story's needs
INTERIORS ..... Proper
DETAIL.....Business ends a little confusing; otherwise O. K.
CHARACTER OF STORY.....No offensive features
LENGTH OF PRODUCTION.....4,760 feet

ALTHOUGH this is just a bit confusing in the earlier stages when there is an insurance fraud going on, matters soon are straightened out to the extent where the picture becomes interesting and of some worth on its human side. After the picture gets started a ways there come enough complications and plot twists and turns and sympathetic appeal to make it hold up fairly well.

In this Frank Keenan again has a chance to do the sort of character work he does best. The story gives him plenty of opportunity to register in a role that should be productive of sympathy of the sort that always is given for the man whose good name is smirched by conspiracy but who later vindicates himself and brings a just Fate to the door of those responsible. The lead-character, in the hands of the star, rings true. Mr. Keenan lends to his portrayal the same finesse and deliberateness of gesture and expression that has marked his work in the past.

The direction is up to the picture's needs.

The story has lots of plot and considerable suspense. The mystery of it becomes of some concern on the part of the viewer, and is let down in the closing scenes satisfactorily. There are quite a number of melo situations, but these have been so handled as to make them acceptable.

Frank Keenan is seen as the brains of a shipbuilding concern. His partner, Myles McCarthy, conspires with Joseph J. Dowling, and others, to defraud a marine insurance company by sending out a ship, heavily insured, in such a condition that they know it will sink. When the matter is brought to the attention of the District Attorney, McCarthy frames Keenan and the latter is sent to jail. There he becomes a trusty, and is instrumental in saving Edward J. Brady, a fellow convict, from punishment. During Keenan's incarceration his wife dies.

When he gets out Keenan looks up Brady and learns the detail of the frame-up that sent him to jail. Keenan learns that McCarthy is due to arrive from Hawaii, and by a trick inveigles McCarthy to a park. During a struggle McCarthy falls and his head strikes the curbing, which kills him. Keenan takes his identity.

Brady, who came to Vance's house to "touch" him, finds there Keenan. The two work together to keep Keenan's real identity secret. Keenan's daughter enters the plot later, intending to kill her father's "murderer." She finds that "Vance" is her father. Keenan finds in the house what McCarthy had been using as an account of the fraud. When Dowling comes to have Keenan arrested, Keenan confronts him with the code, and Dowling calls off the cops. Meanwhile the love interest has been building up between Keenan's daughter, Jean Calhoun, and Pell Trenton, Dowling's son. Matters are cleared up and all leave for South America.

The picture gets its title from the fact that McCarthy's "confession" was nothing more than a business message written in a code known only to Keenan, but used by McCarthy as a "club."

Much of the Success of This Will Depend on Star's Drawing Power

Box Office Analysis for the Exhibitor

Much of the success of this one will rest on just what standing the star has with your particular crowd. If your folks are particularly partial to him and his line of work the picture will stand up very well, for it gives him a part that will please his admirers to a satisfactory extent.

But aside from the star's following the picture holds up fairly well on its story side, except for the early confusion. Then, too, it must be considered that this star's offerings are just a bit different than the usual run of male star pictures, and might be worth considering merely on that score. However, I don't think that this would stand up as a special.

The picture has quite a sympathetic appeal, and deals with elemental emotions. Then, too, the characterization is quite good in this one, and the star does a finished bit of screen acting. So you can talk about that in your announcements if you want to.

In advertising this you might use lines based on the quotation: "Who steals my purse steals trash, but he that filches from me my good name robs me of that which not enriches him and makes me poor indeed." That quotation is from Shakespeare, and you can tell your folks that the picture carries that theme in a very up-to-date atmosphere—a story of modern business life with numerous humanly appealing ends.

IF YOU HOLD THIS TICKET

M 1323

THIS MAN WILL MARRY YOU

WHO IS HE ?
WHY IT'S

WALLACE REID

in

"THE LOTTERY MAN"

A Paramount-Artcraft Picture

PRESENTED BY JESSE L LASKY

It'll do more than please—it'll make big money!

THERE are quite a few pleasing pictures—pictures on which the audience comment is altogether favorable—***but,*** they don't draw the crowds.

"The Lottery Man" is different. It'll bring huge crowds ***because*** it will please every one who sees it.

It's funny, unusual, entertaining, exciting, new, original and splendidly produced and acted. "The Lottery Man' is all to the sure-fire!

By Rida Johnson Young *Directed by James Cruze* *Scenario by Elmer Harris*

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

ARTCRAFT PICTURES

This is the three-column ad cut obtainable at your exchange.

"DUTY DONE IN VIOLATION OF THE LAWS OF LIFE IS A WEAK YIELDING TO THE SELFISHNESS OF OTHERS"

HARRY GARSON

PRESENTS

CLARA KIMBALL YOUNG

IN

"EYES of YOUTH"

Produced by
Harry Garson

Directed by
Albert Parker

Camera Work by
Arthur Edeson

Technical Detail by
John W. Voshell

EYES of YOUTH

STARRING

CLARA KIMBALL YOUNG

Will be the outstanding Dramatic Document of the screen, during all its career of notable achievements.

— • —

Distributed through the most distinguished exchanges in America.

— • —

EQUITY PICTURES CORPORATION

H. K. Somborn, PRESIDENT — Jos. Schnitzer, TREASURER

THIRTY-THREE WEST FORTY-SECOND STREET-NEW YORK-

ROBERTSON-COLE PRODUCTIONS

BESSIE BARRISCALE

HOW TO PUT IT OVER

Invite the professional women, the women doctors, the nurses, the hospital staffs to your theatre and tell the newspapers about it.

Send Dr. Kitty Kelly's bill to your patrons and charge them the price of admission for a guaranteed cure for the blues.

Hand out the prescription of Kitty Kelly, M. D., prescribing a night at the theatre and a laugh with Bessie Barriscale.

Get in touch with the local music dealers and tie up with them for mutual exploitation of the picture and of the song entitled "Kitty Kelly, M. D."

Here is a real big one—Put it over in a real big way.

In Kitty Kelly, M.D.

Directed by
HOWARD HICKMAN

Produced by
B. B. FEATURES

Distributed by
EXHIBITORS MUTUAL

ROBERTSON-COLE PRODUCTIONS

Sessue Hayakawa in The Dragon Painter

SUPERIOR PICTURE

Produced by HAWORTH

It Is By Far the Best

It is worthy of Hayakawa—and by far the best thing he has done since his well remembered performance in "The Cheat." In fact it is the opinion of the present writer that his work in this latest picture surpasses anything he has ever done, and we will go further and say the screen has given us nothing we like more.

It is a true work of art, a picture that will elevate picturedom in the eyes of the "show me" people who refuse to believe that a motion picture can be possessed of a soul.

HELEN ROCKWELL in the *Exhibitor's Trade Review*

It Surpasses the Majority

The quality of the story and the acting in "The Dragon Painter" lifts it quite out of the class of the ordinary routine picture . . . . It surpasses in artistry the majority of productions now on the market. In its story and the telling of it it has both poetry and imagination. There are no "East and West" complications. Instead it is a thoroughly Japanese story with immense charm and beauty.

Mr. Hayakawa's acting is some of the finest he has ever done. It is an imaginative performance with some inspired moments. Those who are used to seeing him in suave and subtle characterizations will be surprised at the force and power of his picture of the untamed genius.

AGNES SMITH in the *N. Y. Morning Telegraph*

A Gem of Its Kind

The story itself is suggestive of an old legend of the land of its locale, Japan. That a film so realistic of the Orient can be produced in California is almost beyond belief, but here it is, a gem of its kind. . . . We can only give the production the highest praise.

J. S. DICKERSON in the *Motion Picture News*

High-Class, Clean, Moral

One of the most attractive of the Haworth productions released by Robertson-Cole. . . . The role of Tatsu, the mad artist, affords the star a totally different type of character to portray than any he has attempted. His conception of the part is intensely artistic. . . . The story is original in character supplying a wealth of romanticism. The production is high class, clean of moral, and beautiful of conception.

MARGARET McDONALD in the *Moving Picture World*

Unequalled in Beauty

It is doubtful if a picture has ever been produced to equal "The Dragon Painter" in artistic beauty. It is bewilderingly enchanting. The average artistic picture is dry, but this one is an exception. Besides holding the attention, it influences the deep emotions—those of tender pathos. It is really the first time that natural beauty and story have been harmoniously blended in a picture. Pictures of this character elevate the art of motion pictures, adding class and distinction to the theatres that run them.

P. S. HARRISON in *Harrison's Reports*

Hayakawa

Distributed by EXHIBITORS MUTUAL

Real Showmen - and Why

THERE are several dozen live showmen in the west. Among these is Edward L. Hyman, managing director of William Fox's Rivoli and Isis theaters in Denver, Colorado. Hyman is one of the progressive younger type of managers who thinks that exploitation and showmanship count for more than any other branch of the business. Hyman realizes that an alert picture house manager must accept the fact that his clientele is made up of people from every walk of life. It is even truer with the film business than with the legitimate theater for there are many people who would not hesitate to pay twenty or thirty cents for a motion picture several times a week who would balk at paying from two to three dollars to see a legitimate show and then run a chance of being disappointed.

It has been Hyman's policy to cater to all tastes in arranging the programs for the Rivoli and Isis theaters. He is of the opinion that nothing of a coarse or suggestive nature be allowed on his screen for it is not that taste that any respectable manager tries to appeal to. He thinks that showmanship consists of arranging a program so that those who like comedies, those who prefer melodrama, those who demand educational films those who want a bit of travelogue or news weekly, those who prefer straight drama, all may have their several tastes gratified as much as possible on one bill. He knows full well that the entire gamut cannot be run on one week's bill but the following week's entertainment should contain the elements missing the week before.

Hyman contends that music is the voice of the motion picture. He claims that special music arranged to conform to the spirit or theme of the varying scenes lends an interpretive effect to the drama or comedy that can be gained in no other manner. He makes it a particular point to have every picture played at the Rivoli and Isis accompanied by suitable scores by the orchestra or the organists. It is true that thought behind a picture's musical accompaniment is necessary but it is more than amply repaid by the added meaning it gives the screening of the film.

Courtesy on the part of the house management and employes is also a vital factor in successful showmanship according to Hyman. It is the rule of his houses that courtesy to the patrons should be extended from the girl who thanks you as she sells you the ticket of admission to the doorman who likewise thanks you as he accepts it, and to the usher who endeavors to seat you in the best available seat. In this respect Hyman is striving, not for today's business, but for tomorrow's, next week's and next year's business. He thinks that the patron who is pleased on his first visit to the theater is almost certain to return as often as the program changes, unless of course the theater does not do it's part and let the attractions weaken.

In the eyes of Hyman, exploitation is no less important than showmanship in building up a successful business. His idea has been to make all of his newspaper advertising individualistic in appearance and display. To gain the public's interest one must be different than the other fellow, according to Hyman. He states, "Anticipate instead of copy and you will find that you will be getting better results by far from judicious advertising than your rivals will get by big splurges that offend the eye instead of attract."

With this policy in mind Hyman has always adhered, as much as was practicable, to artistically drawn advertisements in newspapers rather than to type ads. In that way he is not trusting himself to the fancies of an unknown printer or limiting himself to the display type that the newspapers may have in their ad rooms. In addition to this, half tone photographs always appear to the best advantage in hand drawn ads. Primarily an exhibitor must be an aggressive advertiser to enlist the public's patronage.

Hyman Hints

An alert motion picture theater manager must realize that his clientele is made up of people from every walk of life and must play to the multitude.

* * *

It has been my policy to endeavor to cater to all tastes in arranging the weekly programs in our theaters. . . . . it is essential that nothing of a coarse or suggestive nature be allowed on any program.

* * *

I have always contended that music is the voice of the motion picture, special music lends an effect to the silent drama that can be gained in no other manner.

* * *

Courtesy on the part of the house management and employes is a vital factor in successful showmanship.

* * *

Exploitation is no less important than showmanship in building up a successful business.

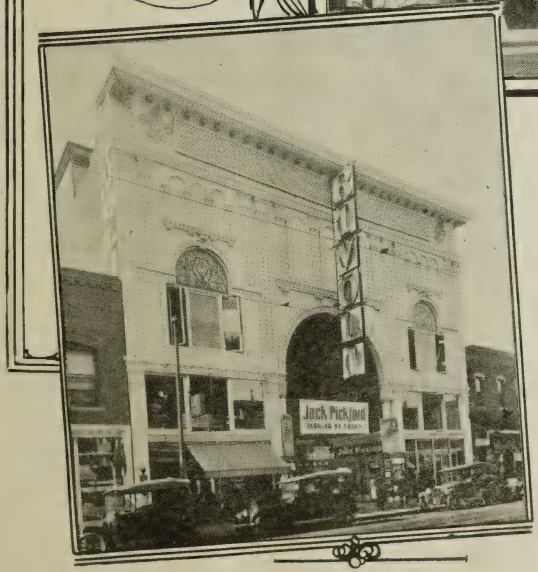
* * *

Anticipate instead of copy. You will be getting better results by far from judicious advertising than your rivals will get by big splurges that offend the eye instead of attract.

In Denver, however, it is necessary to do a great deal of outdoor advertising. Theaters in Denver must impress the thousands of tourists that visit there each year. The Rivoli is by far the highest price house on Denver's "Great White Way" of Curtis St. and it is important that judicious newspaper advertising and outdoor publicity be given every attraction.

There is sure to be a real battle in Denver when the Fox organization begins to feel the pressure of the Paramount house to be opened. And the Fox people are putting their stacks on Hyman.

With the competition sure to develop between the big interests in the operation of theaters—it now looks as if there will be several important chains—attention is naturally being centered on the men who are running the big houses in the more important cities and in this competition the men who can do things will stand out way to the fore. And again, in this, the Fox people are banking that Hyman's showing will be—well, they say wait and see.



Edward L. Hyman

Managing director
Fox Houses

Rivoli and Isis—Denver

with
photographs of exterior
of each

By WORD of MOUTH

By Carl Laemmle, President Universal Film Manufacturing Company

"THE RIGHT TO HAPPINESS" opened at the Park Theater, New York City, on Saturday, August 30th. Five weeks later this remarkable production, starring DOROTHY PHILLIPS and produced under the direction of Allen Holubar, concluded a run from which the Exhibitors of America can learn much as to the self-advertising powers of a genuinely big production.

In view of the warm weather at the time of opening it was decided to advertise "THE RIGHT TO HAPPINESS" broadcast by means of large, four-page folders and by big display in all foreign language papers in addition to the regular dailies. Large quantities of novelties were also used in various forms, and the city and environs were postered as never before.

From the first day the attendance was exceedingly satisfactory but this Company had something more in mind than merely making a profit at the Park Theater on "THE RIGHT TO HAPPINESS," and it decided to find out for the Exhibitor what the natural drawing powers of this great production were.

For this reason, each week the advertising space in the dailies was decreased. In addition to this, the distribution of folders and novelties was stopped and all mediums except the regular dailies were discontinued.

In the second week we did less advertising than in the first—and did more business.

In the third week we did less advertising than in the second—and more business.

In the fourth week we did less advertising than in the third week—and more business.

In the fifth week we reduced our newspaper advertising to a mere card of twelve lines—and we did in this week the biggest business of all.

WHICH GOES TO SHOW THAT "THE RIGHT TO HAPPINESS" IS A PICTURE THAT PEOPLE CAN'T HELP TALKING ABOUT—CAN'T HELP ADVERTISING—CAN'T HELP COMING TO SEE WHEN OTHERS TELL THEM OF IT.

Get this idea. It isn't the bigness of the mob scenes in "THE RIGHT TO HAPPINESS" that makes this picture such a wonderful self-advertiser—it's the bigness of the theme—and of the emotions that it raises in every human breast.

Mere size can't advertise itself by word of mouth, once the picture has faded. You must make an impression on audiences through the thoughts that the picture makes them think. And "THE RIGHT TO HAPPINESS" not only makes people think but makes them so happy in that thinking that they go out and tell others to go see it—and see what they think.

Advertise "THE RIGHT TO HAPPINESS"—yes—and do it the right way—our way—A BIG SMASH TO START WITH—then taper off as your run progresses. You can rest assured, through our own experience at the Park Theater in New York City, that once you get 'em started people are going to talk about this picture as they never talked about any photo-drama before.

College-Boy Story and Some Fair Boat-Race Scenes in Program Picture

George Walsh in

"THE WINNING STROKE"

Fox

DIRECTOR ..... Edward Dillon

AUTHOR ..... Edward Sedgwick

SCENARIO BY ..... Raymond Schrock

CAMERAMAN ..... A. Leach

AS A WHOLE..... Fair vehicle for star, but can only be classed as a program picture.

STORY..... Straightaway college narrative of a very familiar formula.

DIRECTION..... Kept the star in foreground and scored quite well with material offered.

PHOTOGRAPHY ..... Averaged good

LIGHTINGS ..... Conventional

CAMERA WORK..... Some very good shots of rowing races.

STAR..... Seen in a part that gives him lots of opportunity to display his athletic prowess.

SUPPORT..... Up to needs

EXTERIORS..... Carried college atmosphere satisfactorily.

INTERIORS ..... Suitable

DETAIL..... Fairly convincing, especially bits during race.

CHARACTER OF STORY..... Harmless

LENGTH OF PRODUCTION..... 4,100 feet

CONSIDERED as a program offering this is very fair. While the story is of the sort that follows the very familiar formula laid down for college-boy stories, it gives George Walsh plenty of opportunity to display his athletic prowess. And Director Dillon's handling of the star in this line brings into the limelight the star's ability to jump, swim, run, row, etc. Also the director helped pad out some slow footage with mildly humorous incident. Some of the titles, too, are fairly good and moderately successful in getting smiles.

The film is straightaway screen narration all the way through. Never is there a situation or an element that makes any sort of a deep impression; merely does the film unwind and tell a story in which Walsh is the hero—the idol of Yale and an all-round athlete who, despite the cross-purposes working against him, finally wins the great rowing classic and the hand of the girl he loves.

The scenes showing the rowing race are quite good. The director and his cameraman filmed views of an actual boat race at New Haven, and in the film these scenes are properly tied up with the close-ups of Walsh in the shell and other bits, making the race sequence fairly good.

Early in the picture some hazing scenes are shown, during which is introduced the no-good-guy who proves to be the willun, undergoing treatment at the hands of a group of college boys. This escapade almost results in hero's expulsion, and the student who was the butt of the initiation plans revenge.

Walsh earns the favor of the dean's neice, and John Leslie, cast as the erring student, plots against him. Failing to bribe Walsh to throw the race, Leslie plants an incriminating letter on him. Meanwhile views of the "Yale" crew in training are shown. Leslie so plans matters that Walsh breaks training to rescue the girl from what he believes to be an embarrassing predicament, but which was only a frame-up to get him to a gambling joint. His breaking training, combined with the letter, result in Walsh's being taken out of the race—and "Yale" can't win without her stroke oar.

But just when it looks as if the day were lost, the willun is forced to confess by hero, and Walsh takes the place as stroke oar in the "Yale" shell just in the nick of time. Along about here the race sequence start, and many of the scenes are actual shots of one of the big college rowing classics. Needless to say, with hero the stroke oar, "Yale" wins the race. As the shell passes the finish line the willun shoots at hero, but the latter swims under water to the willun's launch—oh, well, you know the rest.

Should Please Star's Followers; Can't Make Claims to Being Big

Box Office Analysis for the Exhibitor

This is not so bad, as program stuff, but it can't make claims to being anything else. It is not a big picture by any means—it is just a fairly good five-reeler giving the star lots of chances to show his physique and his all-round athletic prowess. As far as the story goes, there will probably be but a very few fans who will not be able to tell after the first two hundred feet or so just how things are going to turn out. At all times they will be able to beat the film to a situation. However, the story is made just a bit brighter by a few fair titles and obviously humorous bits.

Of course, the only way to get this by successfully is to advertise it as a George Walsh appearance, and just how the film is taken by your crowd will depend very largely on how much of a following Walsh has with them. To his admirers the film should appeal in a fair degree, because it is one that suits his particular line of work fairly well.

In advertising you can tell your crowd that this is a college-boy story filmed on and in the vicinity of the campus of Yale University, and that the star is seen as the man who finally saves the day for the colors by winning the rowing classic. It is also advised that mention be made of the actual boat-race scenes that are shown in the picture.

You can also mention that the film shows some of the pranks sometimes played by college boys, and that it has numerous otherwise light moments. But don't by any means advertise it as a drama of college life. It is not a drama—it is just a straightaway narrative.

Katherine MacDonald

The American Beauty

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Directed by Colin Campbell

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Distributed by FAMOUS PLAYERS-LASKY CORP.

Numerous Pleasing Bits and Touches Get Light Comedy Over in Good Style

Marguerite Clark in

"WIDOW BY PROXY"

Paramount-Artcraft

DIRECTOR ..... Walter Edwards
AUTHOR ..... Catherine Chisholm Cushing
SCENARIO BY ..... Julia Crawford Ivers
CAMERAMEN ..... Hal Young and James Von Trees
AS A WHOLE ..... Good light comedy; many pleasing bits and touches get this over in proper style.
STORY ..... Adapted from stage play of same title; gave star lots of chances.
DIRECTION ..... Numerous directorial touches, especially in handling pleasing close-ups of star, aided materially.
PHOTOGRAPHY ..... Fine all the way through
LIGHTINGS ..... Proper
CAMERA WORK ..... Satisfactory
STAR ..... Scores effectively her appeal in likeable role.
SUPPORT ..... Thoroughly up to needs; included Brownie Vernon, Nigel Barrie and others.
EXTERIORS .. Few; suitable in registering atmosphere
INTERIORS ..... Up to the mark
DETAIL ..... Minor points handled efficiently and effectively.
CHARACTER OF STORY ..... Wholesome
LENGTH OF PRODUCTION ..... 4,444 feet

THIS is a wholesome comedy that gives the star plenty of chances to score appealing points, and is the sort of picture that most folks like best. The film has enough of the romantic appeal and enough pleasing bits to get it over in proper style.

The story was adapted from the stage play of the same title, and scenario writer and director have succeeded in building up incident that scores in a satisfying manner. Miss Clark uses her natural charm and ability effectively in this, especially in the many pleasing close-ups that color the action. In the main, the picture is the sort that keeps a slow smile hovering about your lips and tickling your risibilities, and once in a while giving a chance for more audible appreciation.

There are a few slow spots in the picture, but they are not quite slow enough to be actually draggy, seeming slow only by comparison with some of the brighter passages.

Besides containing many quite good lines, gotten over via titles, there are numerous rather captivating situations, all of which have been so handled by Director Walter Edwards as to bring out their full comedy worth.

In this Marguerite is seen as the girl friend of Brownie Vernon, the widow of a soldier.. The film carries us through the amusing happenings in the lives of the two girls, who are struggling to make both ends meet. Also appreciation comes when they present the idea of the two old-maiden aunts of the soldier, and their prim New England fastidiousness and reliance on the family tree.

When Brownie Vernon, the young widow, is needed to sign some papers to clear up her late husband's estate, she refuses to go to New England because of the aunts' former refusal to receive her. Marguerite goes there—a "widow by proxy." The love interest is introduced through the medium of another nephew of the aunts—Nigel Barrie.

Posing as the widow of the nephew, Marguerite captivates the hearts of the adamant aunts; also she wins the regard of Barrie, who has no use for women who are not "genuine." This adds to Marguerite's efforts to keep herself out of hot water. The "widow" gets away with considerable stuff around the New England house.

Complications are heightened when it develops that the nephew who was believed to have been killed in action is alive and well. These passages are well handled and effective. The soldier, on coming to the house, rushes into a room believing he will find his "widow" there—but instead finds Marguerite.

Of course, matters are straightened out in the end, and there is a reunion of Brownie Vernon and Jack Gilbert and the consummation of the love affair between Marguerite and Nigel Barrie.

Will Undoubtedly Please Generally in a Very Fair Degree

Box Office Analysis for the Exhibitor

This is a good light comedy, and has considerable comedy value of the piece. You can go quite a ways entertainment value besides the presence in it of Marguerite Clark. It is a picture that should please in a fair degree generally, and one that will make a particular hit with many who see it. At any rate, it is a safe bet without being a great big attraction.

The large number of the star's followers will certainly appreciate her work in this, especially so far as are concerned the many pleasing close-ups that have been used intelligently, and which give Miss Clark's eyes full play. All of the close-ups are photographed to their best advantage, and the manner of their directorial handling adds quite a bit to their worth.

Besides the attention given the star and title, it is obviously the best advertising bet to play up the in promising your folks a picture that will keep them quietly smiling, at least, and still be within the bounds of reason. Base your campaign around the idea of the girl who becomes a widow by proxy and thereby gets into all sorts of hot water, from which she wriggles out in an amusing manner. Also make mention of the fact that the picture was adapted from the stage play.

The title of this one has box-office possibilities, and you can build teaser lines with questions something like: "Would you become a widow 'just for fun'?" "Is it possible to be a widow without having been married?" Or you might dig up light lines something like: "Why did Marguerite Clark put the chocolate eclair in her handbag? See her in 'Widow by Proxy'."

During the recent New York Strike

"The House Without Children"

by Robert McLaughlin

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ARGUS now has in preparation
"THOSE ENDEARING YOUNG CHARMS" by Robert McLaughlin
Adapted from the immortal poem of Thomas Moore

Excuseless Meller with Fundamental Weaknesses and Unpleasant Features

Margarita Fisher in

"THE HELLION"

American Film Co. Special—Pathe

DIRECTOR .....George L. Cox
AUTHOR.....Daniel F. Whitcomb
SCENARIO BY.....Not credited
CAMERAMAN.....S. A. Balbridge
AS A WHOLE.....Excuseless meller with some wild and unpleasant moments; most of it without reason; finish very unsatisfying.
STORY.....False notes struck several times; nothing to the plot except some early mystery that is not carried out.
DIRECTION.....Registered well enough as far as handling players is concerned, but couldn't make story hold up.
PHOTOGRAPHY.....Varied decidedly from good to ordinary.
LIGHTINGS .....Conventional
CAMERA WORK.....Nothing special
STAR.....Does some good work, apparently playing two parts, but story does not show why
SUPPORT.....Adequate; Emory Johnson leading man; cast included George Periolat, Lillian Langdon, Henry Barrows and others.
EXTERIORS.....A few good shots in pretty grounds
INTERIORS .....Average
DETAIL.....Story-detail quite impossible at times; otherwise O. K.
CHARACTER OF STORY.....Unpleasant at times in that insane girl is one of main characters
LENGTH OF PRODUCTION.....5,000 feet

LITTLE excuse can be found for filming such a story as they screened in this. Much of it is wild and unreasonable, and the keystone upon which the whole structure relies is unpleasant to consider, and not legitimately to be used. One of the principal characters in the story is a girl who is incurably insane—a pitiable enough figure in real life—and indeed an unhappy spectacle on the screen. Use of such a character might possibly have been justified had they in the end shown the girl cured, or something like that, but in this she dies in a fit of frenzy produced when she battles with the man who believed her to be the girl he had under his hypnotic influence.

And besides its use of an insane character and its use of hypnotic influence the story shows further basic weakness that does not extenuate for its filming. There is absolutely nothing real about it at any time, and its total falseness is heightened by a very unsatisfying finish, which leaves loose ends flapping about and which does not show sufficient justification for what happened previously.

The picture opens with the situation of Emory Johnson reaching America eighteen months after he had been believed to have been killed overseas. He learns from a friend that the girl he loves and who promised to wait is incurably insane, and that her parents have always wanted to marry her to him to get hold of his money. Johnson puts detectives on the case and decides to beat his fiancee's parents at their own game. He leaves San Francisco for New York.

Meanwhile Margarita Fisher is presented as the chief entertainer in a low-down joint conducted by George Periolat, who is introduced as "The Hellion," a man who makes Margarita do his will through hypnotic influence. Henry Barrows, the fiance's father, strolls into the joint and meets Margarita there. She tells him her troubles and he decides to have her pose as his daughter and marry Johnson. Lillian Langdon, Barrow's wife, is in on the conspiracy.

Johnson meets Margarita and apparently does not know she is not "the girl he left behind him." He apparently is in love with her still, and Margarita, battling against herself, falls in love with him and finally decides she cannot go through with the deception.

But meanwhile old man hypnotist has been working. "His" girl is seen at the wealthy home and he decides to get her back. By mistake he kidnaps the real daughter of the house, who is really insane. Periolat tries to work his influence on the insane girl, but she does not respond, and gives him battle. The wild fight ends with the death of the insane daughter in Periolat's cabaret joint.

Margarita is about to tell Johnson of her deception when he tells her that he knew all the time, that his detectives told him everything, and that he loved her nevertheless. So just as nice as you please Johnson forgives the insane girl's parents for their attempted frame-up because through it he found the woman he loved.

It is very evident on the screen that Margarita Fisher plays both the part of the cabaret girl and that of the insane girl. But why she does so is not explained, nor is it made clear just why the parents of the insane girl believed the suitor would not know the cabaret girl was not the girl he once loved. Many other matters could stand explanations that are not forthcoming.

This Is Not Much: By No Means a Special

Box Office Analysis for the Exhibitor

The best indication of what you can expect of this one is the synopsis. Crowds in the cheaper houses who like serials and take them seriously might possibly stand for the sort of stuff filmed in this, but certainly it never will get by before an audience that expects a picture with any degree of reality about it.

There is a certain element of mystery that is builded up in the early reels, and as far as the mystery element goes it holds up fairly well throughout, but in the end proves excuseless and without reason; and many of your folks are going to believe that this is foolish stuff.

In many ways folks will be led to believe that this is a brain storm on the part of somebody, and the unpleasant parts of it are not excused by any other feature. All in all, the story is one that never should have been screened, inasmuch as there is nothing to it either in the line of entertainment or deep interest.

If you do run this, you might have to do a little explaining as to the title. The title does not refer to the part of the star, "The Hellion" being the no-good guy who conducts a cabaret dive, and who holds the girl there with his hypnotic powers, despite her struggles to leave the life.

Miss Fisher does some ver fairy work in this, as do several of the other players. However, the star's role is not such that it is going to please particularly her admirers.

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CORPORATION
NATHAN HIRSH, Pres.
729-7TH AVE., NEW YORK, N.Y.

Big on the Score of the Star, Cast, Director and Production Values

Anita Stewart in

"Her Kingdom of Dreams"

Anita Stewart Prod.—First National

DIRECTOR ..... Marshall Neilan
AUTHOR ..... Louise Provost
SCENARIO BY ..... Not credited
CAMERAMAN ..... Dal Clawson
AS A WHOLE..... Big on the score of its cast and high production values; but not so big as to story-worth.
STORY..... Adapted from story in Peoples Home Journal; fiction covering lots of plot territory but not getting very far.
DIRECTION..... Handled star and players in craftsman-like manner for the most part.
PHOTOGRAPHY ..... Excellent
LIGHTINGS..... Highly artistic and pictorially effective.
CAMERA WORK..... Very pleasing
STAR..... Scored very effectively when story gave her sufficient opportunity; pleasing personality.
SUPPORT..... A big feature of the picture; includes many well-known and capable players
EXTERIORS..... Not so many; some excellent lumber-country scenes.
INTERIORS..... High-class, costly sets; all artistically pleasing and classy in general.
DETAIL..... Atmospherically excellent; but some difficulty experienced in tying up virtually four different lines of action.
CHARACTER OF STORY..... Girl finds "life" out in the world beyond the confines of her valley; harmless.
LENGTH OF PRODUCTION..... 7,287 feet

HERE is another instance of where they have tried to make bricks without sufficient straw—or, rather, without the proper kind of straw. Despite the bigness of the cast; despite the very lavish and artistic production, and despite the money spent generally in making this big, the picture, as an entertainment, does not hold up to the production given it because of the weakness of the story.

The chief trouble with the picture is that they tried to tie up four virtually different lines of action into one story, with the result that side-lines to the main flow of action detract in a large measure from continuity of interest; and that characterizations are therefore not given the chance to develop smoothly or with cumulative effect. This diversity of plot-movements also aids in lessening the human element, and results in keeping the attention mainly by the story's surface movement rather than by its ability to make you feel really concerned about the characters.

The first two reels or so of this are the best, because they bring to the screen characterizations that get a response—especially those passages in which Miss Stewart develops from the rather green stenographer into the shrewd-minded business girl who earns the confidence of her employer. But soon after the characterizations are fairly well established the tenor of the picture shifts to straight narration, switching from one group of characters to the other. For instance, there are four deaths during the course of the story, and three "death-bed" scenes are seen on the screen. Another indication of the presence of intermittent action is the fact that characters are introduced only to be dropped completely out of the story.

The members of the cast supporting Miss Stewart all do the sort of work that have earned them their reputations—but some of them only appear for very short flashes. For instance, Thomas Holding is killed by an automobile accident in the first two hundred feet or so. Robert McKim appears only for a flash, and many of the others have only small "bits" to do. The chief characters are played by Miss Stewart, Mahlon Hamilton, Frank Currier, Anna Q. Nilsson and Kathlyn Williams.

All of the ends covered in the story could not be told in a brief synopsis. Miss Stewart is seen as the girl who becomes the private secretary of Frank Currier and who, later, marries Mahlon Hamilton, Currier's son, at the old man's dying request—purely as a business arrangement. Miss Nilsson plays a female heavy part, and Miss Williams is seen as Hamilton's married sister. During the course of the action there are many cross-purposes and fairly dramatic moments, which finally bring us to the situation where Hamilton and Miss Stewart find their real love for each other.

The full list of those in support of the star includes the names of Frank Currier, Spottiswood Aitken, Mahlon Hamilton, Thomas Holding, Kathlyn Williams, Anna Q. Nilsson, Edwin Stevens, Fred Huntley, Robert McKim, Herbert Prior, Thomas Jefferson, James Neill, Wesley Barry, Thomas Santschi, Tully Marshall, Mrs. J. W. Wade, Ralph Graves, Harry Ham and Edward B. Tilton.

A Special in the Sense That It Is an Attraction with Big Advertising Possibilities.

Box Office Analysis for the Exhibitor

This is big if for no other reason than the star, director, cast and generally big production values. It has enough bigness to make it a successful attraction, which is not saying that it's a thoroughly satisfying entertainment. There's a difference between an "attraction" and an "entertainment," but you can rely on this one being enough of an attraction to get the dough if exploited properly.

With this one you certainly can advertise an all-star cast, even if some of the players do appear only in "bits." They're there, and all of those in support of Anita Stewart are more or less well known to fans. And Marshall Neilan's name certainly should be used in advertising, because he has enough successes to his credit to make his name of value at the box office.

So the best way to handle this in your advertising campaign is on its bigness as an attraction. You can go to it in claiming artistic and expensive production, for the costly and artistic sets and all-around production values show on the screen in fitting manner. But don't go too heavy on the bigness of the story. While the story is such that it probably will just about hold the interest of any crowd, none of them are likely to become highly enthused about it; therefore it's up to you to capitalize heavily on other fine features.

You can base your statements as to the story on the idea of the girl who comes from a sunshiny valley and who is caught in the whirlpool of big business; who becomes a pivotal character in the lives of the members of a wealthy family, and who finally wins the love of the man she marries in order to save his father's fortune.

William Parsons
presents

BILLIE RHODES
in
The Blue Bonnet

By E. Magnus Ingleton Directed by Louis Wm. Chaudet

Exhibitors who have shown the alertness to link this picture up with the right kind of exploitation and the right kind of advertising have made a larger profit on it than on pictures for which they have paid triple the rental.

There are agencies in your city ready to go to the utmost limit in the proper exploitation of "The Blue Bonnet." There is just a heart-throb in the story that makes people talk about it and give it valuable word-of-mouth advertising.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange Incorporated*

Unreal and Impossible Story Is Not Helped by the Manner in Which It Was Filmed

Virginia Hammond in

"Miss Crusoe"

World

DIRECTOR ..... Frank Crane
AUTHOR ..... Roy S. Sensabaugh
SCENARIO BY ..... J. Clarkson Miller
CAMERAMAN ..... Jacob Badaracco
AS A WHOLE ..... Unreal and impossible story not improved by the manner in which it was filmed; very cheap program stuff.
STORY ..... Old-fashioned movie stuff with very convenient and valueless plot.
DIRECTION ..... Permitted some breaks in detail, and never registered with any degree of worth.
PHOTOGRAPHY ..... Varied from good to fair
LIGHTINGS ..... Ordinary
CAMERA WORK ..... Ditto
STAR ..... Has some ability, but didn't have much chance to register anything in this.
SUPPPORT ..... Included Rod La Rocque, Nora Cecil, Irving Brooks, and others.
EXTERIORS ..... A few good shots around an island cottage.
INTERIORS ..... Just average
DETAIL ..... Many bad breaks; nobody bothered much to make minor matters convincing.
CHARACTER OF STORY ..... Harmless
LENGTH OF PRODUCTION ..... About 4,900 feet

HERE'S a picture which, in its story and manner of presentation—and other ways, too—dates back to the old days. In the first place, the story is impossibly unreal; in the second place, the picture was not well directed, and in the third place, some of the detail was terrible. And all of these facts combine to make of the offering a cheap program picture without a feature to lift it high enough for the serious attention of anybody except those looking for very ordinary stuff.

The story is all about an old maid aunt who wanted to wear trousers and her young neice, both of whom went to a lonely island for the summer, and there got mixed up with a gang of crooks—only one of the crooks in the end proved to be a nice young detective, and he and shero fell in love. The plot is ordinary in the extreme, and has some of the most conveniently dove-tailing ends ever. Things come out "just so" for the simple reason that the script says so—and you can take it or leave it. It is my opinion that most of the fans who are used to seeing the better pictures would rather leave it—unless they could get enough laughs at it—not with it—to pay them for the time spent in looking at it.

Besides the unreal and unconvincing plot there has been injected quite a bit of incident supposed to be humorous, but which will be funny only to those who laugh at almost anything.

Some of the detail is very blaa—stuff like having hero, trying to escape detectives, leap off a boat and, apparently shot, sink, only to be found later on the beach of the island with a perfectly dry suit of clothes on. And some of the story detail is impossible—the sort of stuff that makes them say "They do it in the movies."

The picture presents Virginia Hammond as a young teacher of chemistry in her aunt's school. The two go to a lonely island for their vacation, the cottage having just been vacated by a gang of thieves, who take up their abode on a neighboring island. Rod La Roque, who was apparently killed trying to escape from the boat, turns up on the crooks' island and apparently becomes one of them. When he is well and strong Rod volunteers to go to Virginia's cottage and get the bottle of nitro-glycerine that the crooks left there in their haste. But Virginia previously had discovered the nitro and had poured it into the water.

Virginia captures Rod and binds his hands to a chair. The other crooks come to rescue him but, despite the fact that he is covered by the willun's gun, Rod fights the gang of thieves and gets away with it for some time. But Virginia saves the day when she holds the bottle of nitro in the air and threatens to explode it. Meanwhile the detectives, whom we last left on the boat, jump from nowhere into the plot again and start looking for the man they had every reason to believe was dead. They find him, just as he is about to make good his escape. The two detectives bring Rod back before Virginia and, after the gang is all tied up, tell her that Rod is the cleverest detective known. Virginia's confidence in Rod thus is vindicated, and we have the conventional happy ending.

Probably Only Acceptable in Very Cheap Program Houses

Box Office Analysis for the Exhibitor

This is pretty poor stuff, and would only fit in the cheapest program houses. It couldn't even begin to keep company with regular pictures, and can only be considered if you are looking for inexpensive stuff that is a pure "movie" of the sort that has become passe in the better houses long ago.

If this comes to you on contract and you feel you should run it, the only way to do so is to brag about it as little as possible. Soft-pedal everything but the title, because that's about the only thing you can talk about and still be within the bounds of truth. Certainly if you tell your regulars you have anything special they're going to kick.

You know just about as well as I do about how many admissions you can count on being drawn by the star herself. She is not so very well known to photoplay patrons. In this her work is only fair. And her supporting cast isn't very much.

All in all, the production carries the air of cheapness all the way through, and can make no claims to being anything other than a picture just ground out for the cheap program houses, who perhaps can't afford the rentals asked for regular pictures.

I am at The Astor Hotel and will be glad to

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This production will be shown for the first time Monday, October 6th.

Several appointments have been made. You may arrange yours by 'phoning to me.

I am here to negotiate the sale of the entire

SERIES OF SIX LEW CODY SPECIALS

Sydney L. Cohan
ASTOR HOTEL

Fine Characterization Only One of the Good Points of Excellent Western

William Farnum in

"THE LAST OF THE DUANES"

Fox

DIRECTOR ..... J. Gordon Edwards
AUTHOR ..... Zane Grey
SCENARIO BY ..... Charles Kenyon
CAMERAMAN ..... John W. Boyle
AS A WHOLE..... Excellent Western meller full of suspense and action, with very good characterization and pleasing backgrounds.
STORY..... Adaptation of the novel of the same title; holds up to footage throughout.
DIRECTION..... Intelligent, and made good use of close-ups in characterizations; registered especially well in staging action in rugged surroundings; never too wild.
PHOTOGRAPHY..... Especially good on exteriors; hit high average.
LIGHTINGS..... Nothing special; adequate
CAMERA WORK..... Effective and pleasing
STAR..... Gave a very well-done characterization in his portrayal of a role that fit him very well.
SUPPORT..... Louise Lovely mildly efficient; others generally satisfactory; some good types.
EXTERIORS..... One of the fine features of the production.
INTERIORS ..... Suitable
DETAIL..... Always up to the required mark
CHARACTER OF STORY..... Western stuff without offensive features.
LENGTH OF PRODUCTION..... About 5,500 feet

FULL of suspense and action, and with a very effective characterization done by William Farnum, this is an excellent Western meller. The story has in it about everything that has proven to be a requirement for a successful tale of its type, and in its pictured form has the additional value of having been pleasingly told on the screen. The picture was intelligently directed, well-acted, and was given picturesque presentation. Even the "old stuff" in it has been done in such a manner as to make it acceptable.

In this William Farnum gives a portrayal of a Texas character who has become an outlaw through no fault of his own. His work in the role is one of the distinctive features of the picture, and is a part that requires fine shadings as well as the ability to ride well and be a general hardy son of the outdoors. And whether he be sliding down the side of a mountain or registering the finer points of emotion the star is fully up to requirements.

Farnum's characterization—and also that of several minor characters—is heightened in effect by Director Edwards' intelligent use of intimate close-ups. Although there are quite a number of these close-ups, they are acceptably necessary and do not retard the fast action of the piece. On the score of the picture's action Director Edwards and the others concerned proved themselves efficient. This is particularly true of those scenes showing Farnum fleeing from a posse. This is probably one of the best things of its kind, showing horses and riders dashing down hillsides and, later, showing the pursued man eluding the posse, by going over a very high waterfall, climbing down hand under hand on a rope. The backgrounds in these passages particularly are very pleasing in their ruggedness and their ability to make the locale of the story convincing.

The leading character in this is one that compels the sympathies of the viewer, but the more human ends of the picture have not been allowed to overbalance its physical action. The result is a darned good western.

The footage is full of plot movement—so much so that the picture seems just a bit too long—and that does not mean slow. It is not slow at any time, but there is so much to it that you really have quite enough by the time it is finished. They evidently realized that, for instead of sticking on the conventional ending showing the lovers in a clutch, they gave it a rather unusual touch by doing it all in a title. One is not quite sure whether the hero is dead or alive when he is brought out on a stretcher to his home town, but things are cleared up with a title that runs something like: "He recovers. They marry and live happily ever after and raise a large family of husky kids."

A very slight indication of the plot may be had when it is said that Farnum plays the part of a man who innocently becomes a killer and therefore an outlaw—although not a desperado. His reclamation comes when he becomes a member of the Texas Rangers and earns his pardon by bringing to justice a few real outlaws—and the love interest has not been forgotten, for there is a girl in this who is instrumental in Farnum's vindication of himself.

Included in the cast were Frankie Raymond, Harry de Vere, Charles Clary, Clarence Burton, Lamar Johnstone, Henry J. Herbert, C. Edward Hatton, Genevieve Blinn ,Orra Gardner and Frederic Herzog.

About the Best Thing Farnum Has Yet Done; Should Get Profitable Response

Box Office Analysis for the Exhibitor

If your crowd is at all partial to Westerns I certainly would advise showing them this, for it is one of the best Western mellers that has been filmed. It is not a wild and woolly Western, either, although it has in it lots of shooting, fast riding and the like. One thing along this line that makes it particularly good is the intelligent direction, which did not permit things to get too wild when there were chances.

Of course, in advertising this one, it's up to you to splurge on the star and the author, especially if Farnum did anything for you in "The Lone Star Ranger," also a Zane Grey novel, and "The Wolves of the Night." But even beside names you have something worth while to talk about with this one. You can promise your folks that it is a picture full of suspense and action—a Western of the sort that is sure of their approval.

They evidently took considerable time to make this latest Farnum picture—and it shows it on the screen. There are enough fans who like Western stories when they are well done to assure this one of considerable patronage, and you can rest assured that they should not have a kick if you show them this.

Play up the thrills, also, and stress the fact that there are some excellent backgrounds to be seen in the picture. That sequence in the foothills showing the chase down a mountainside, up a rocky wall, over a waterfall and through the pool alone is worth seeing—and all the while there is unwinding a thoroughly interesting story.

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Morosco Comedy Drama
starring
MISS ALLISON

THE WILLOW TREE
from J. Harry Benrimo's Harrison Rhodes' Cohan and Harris Record Breaker
starring
VIOLA DANA

and

the first of the World Celebrated Drury Lane Melodramas

THE BEST OF LUCK
by
Cecil Raleigh and Henry Hamilton
WITH AN ALL STAR CAST

Maxwell Karger
Director General

METRO PICTURE CORPORATION

JURY IMPERIAL PICTURES LTD, Exclusive Distributors throughout Great Britain
Sir WILLIAM JURY, Chairman.

"Movie" Handling of Crook Meller Fails to Lift This Very High

"LOOT"

Universal

DIRECTOR ..... William C. Dowlan
AUTHOR ..... Arthur Somers Roche
SCENARIO BY ..... Violet Clark
CAMERAMAN ..... Fred LeRoy Granville

AS A WHOLE..... Very "movieish" crook meller with fair amount of mystery and action but little else of worth.

STORY..... As filmed, quite unconvincing and often hardly logical; adapted from the story of the same title that appeared in The Saturday Evening Post.

DIRECTION..... Held matters to almost "serial" atmosphere and presentation all the way through.

PHOTOGRAPHY ..... Averaged good

LIGHTINGS ..... Conventional

CAMERA WORK ..... Average

PLAYERS..... Joe Girard, Ora Carewe, Darrell Foss and others capable enough to carry points; some fair crook types used.

EXTERIORS..... Mostly street scenes and shots aboard ship.

INTERIORS..... Most of them all right; but darkness of a store chosen for some of the scenes resulted in almost stop-motion photography.

DETAIL..... Not always of the sort to make things hold up.

CHARACTER OF STORY..... Master crook plans big coup.

LENGTH OF PRODUCTION..... 5,675 feet

THE six reels that comprise this one can be likened, in a sense, to some of the rather wild mystery serials. Arthur Somers Roche's widely-read story has not received the sort of treatment in its filming to make it convincing or logical on the screen. As the picture stands, it can be relied on to get really serious attention only from those fans who become absorbed in mystery pictures that have a "take-it-for-granted" attitude. The picture has fairly swift plot movement, moderate mystery, considerable plot action—and that's about all.

The direction was not of the very best, and permitted some quite detracting detail to get into the action. And for many the plot will lose a certain amount of interest because of the very evident unreality of it. All the way through the material was given pure "movie" handling, and nobody bothered much about trying to get out of the well-worn rut in this line. For instance, there were little things that jarred—such matters as a gang of thieves having a telephone in their cellar den and using it to further their crimes; street scenes in which spectators watching the picture being made horned into the lens, and the like. Little things like that detract from the interest and make things obviously unreal—and there were more than those mentioned.

But the story, in itself, contains considerable mystery, and to those who are willing to be satisfied with surface interest in plot alone the picture probably will appeal.

The story centers chiefly about the Master Criminal who heads a band of crooks, a show girl who apparently is in his clutches but who in reality is seeking his ruin, and a young man sent to America from England to get a two-million-dollar necklace. There you have it—from that nucleus has been built up a crook picture in the course of which "The Shadow" plans and carries out the biggest coup in the history of crime.

"The Shadow" and his gang are foiled several times in their attempts to "get" the messenger, but they finally get him and later, with every detail of the daring robbery carefully planned, according to the titles, the master crook and his henchmen hold up several score customers in a jewelry store and clean it of all valuables.

The crooks number into the dozens, but they make a getaway in automobiles to a ship which had been chartered. On the boat there is considerable action and cross-purpose plotting. Soon detectives get the scent and follow the ship in a revenue cutter. They arrive in time to save the girl from considerable embarrassment and make prisoners of the members of the gang. "The Shadow," cornered, jumps over the side of the ship and is drowned, and the love-interest ends when the messenger and the girl are married and deliver the necklace.

Included in the cast are Frank Thompson, Alfred Allen, Wadsworth Harris, Arthur Mackley, Gertrude Astor, Frank McQuarrie and Helen Gibson.

Crowds Who Like Serials May Fall for This and Like It

Box Office Analysis for the Exhibitor

This is suitable for showing only before crowds who like the sort of stuff in serials. To a crowd like that this will be good stuff, and you can be sure they will respond. But it never would hold up before an audience that has become fed up on "movies," because of some of its wild moments and none-too-good handling. Of course, the plot holds considerable interest of itself, but it takes more than merely that to get by with any great degree of success these days.

When Arthur Somers Roche's story, "Loot," appeared in the Saturday Evening Post it was quite widely read, and the obvious way to handle this is to advertise it as the film version of that story. But I would advise confining yourself to that statement, without any undue embellishments.

In considering this, too, it must be remembered that there are no names except the author's which will mean much to the general public. So it's up to you to get what you can on the strength of the fact that in fiction form the story was very interesting and was read by many of your folks.

All in all, this might be all right to run on a Saturday or Wednesday, if yours is the sort of patronage that comes to your house on those nights no matter what the attraction, but it can hardly be relied on to prove a big box-office attraction of itself.

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Change of Size
WID'S SUNDAY EDITION

Effective with the edition of Sunday, October 12th, the size of WID'S Sunday edition will be enlarged to the present size of WID'S DAILY.

Information for Advertisers

Type page size	7¼ x 10
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Double page overall	17 9/16 x 11¾

Offering the advertiser at no increase in rates an appreciable increase in space and a more readable bigger and better edition of ***WID'S DAILY.***

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for the best and biggest in the world

See what this world contains

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DONT let your competitor beat you to the Fox Manager.

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PRESENTS

PAULINE FREDERICK

IN

Bonds of Love

By Louis Sherwin

Directed by Reginald Barker

IT is made according to Goldwyn standards which guarantee all-around values to every film bearing the Goldwyn name and institutional mark. A star plus a story plus an author and plus an institution!

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. X. No. 12 Sunday, October 12, 1919. Price 25 cents

Adolph Zukor presents

"The TEETH OF THE TIGER"

Directed by CHET WITHEY

A Paramount-Artcraft Picture

Featuring

David Powell

It Was A Bite In An Apple

A bite in an apple caused the big Garden of Eden smash-up.
A bite in an apple caused the big Helen of Troy triangle tragedy—
And—
A bite in an apple is the starting point for this amazing and baffling murder mystery.
Who bit the apple? Who killed the millionaire? And Why?

You Can't Guess Until You've Seen It Through.

An Arsene Lupin Story. By Maurice LeBlanc. Scenario by Roy Sommerville.

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ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Sweet, Vivacious, Winsome

Constance Binney

now touring the country in her New York stage triumph, "39 East" soon to be seen in a remarkable photoplay based on MRS. FISKE'S success,

"Erstwhile Susan"

a homely, happy story of a little Pennsylvania Dutch girl who rises from virtual slavery to American queenship. The play is from HELEN R. MARTIN'S famous novel, "BARNABETTA" adapted for pictures by KATHRYNE STUART and made under the direction of JOHN S. ROBERTSON.

Success of the book and stage play is but incidental history. CONSTANCE BINNEY in this appealing role of a modern Cinderella will win the good will of audiences everywhere—will justify the appeal of the catchline

"Leave Your Heart at Home for Safekeeping."

The stage is set for another great advent in stardom. You'd better hire an extra cashier!

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

112 West 42nd Street New York City

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. X No. 12 Sunday, October 12, 1919. Price 25c

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Dannenberg, Vice-President and Editor; Ben H. Grimm, Associate Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00

Subscribers should remit with order.

Address all communications to

WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial Offices, 6404 Hollywood Blvd., Phone Hollywood 1603. Business Offices: 6411 Hollywood Blvd., Phone Hollywood 1062.

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News of the Week in Headlines

Monday

Sam. E. Rorke forms producing company.
Reported Sol. Lesser will produce features.
Mitchell Lewis completes contract with Select.

Tuesday

D. W. Griffith arrives in New York to make headquarters here.
Goldwyn denies Fairbank's statement relative to plan for showing Big Four productions.
First National directors convene for semi-annual meeting.

Wednesday

Robertson-Cole to distribute through its own exchanges.
Hallmark takes over Exhibitors Mutual exchanges and will handle Chaplins.
Petition in bankruptcy filed against United Picture Theatres..
No repeal expected in regard to picture taxes.
Pathe and Selznick to announce co-operative ideas in which exhibitors are to be interested.

Thursday

Jensen and Von Herberg deny they have withdrawn from First National.
Famous Players plan theatres in Ohio.
Reported that E. H. Hulsey has sold out to Lynch Enterprises.
Federal Court hearing in United Picture Theatres bankruptcy proceedings.

Friday

Harry Zalkin, named as receiver for United Picture Theatres.
Charles Pathe here from Europe.
Fox foreign force in New York.
C. L. Chester forms $200,000 company.
E. H. Hulsey refuses to discuss report that he has sold out to S. A. Lynch.

Saturday

J. A. Berst of United issues statement regarding receivership of company.
First National meeting over—directors leave for home.
S. A. Lynch invading Florida on large scale.

MAYFLOWER PHOTOPLAY CORPORATION

presents

GEORGE LOANE TUCKER'S

PRODUCTION

"THE MIRACLE MAN"

FROM THE PLAY BY GEORGE M. COHAN

BASED ON THE STORY BY FRANK L. PACKARD

A Paramount-Artcraft Picture

Introductory address delivered by Lawrence Grant, during the run of "The Miracle Man" at the Rivoli Theater, New York:

"From time to time pictures are presented that by reason of their beauty of theme attract and are worthy of more than usual notice. Such a one, we believe is 'The Miracle Man,'—produced by Mayflower Photoplay Corporation, released by Paramount and directed with infinite taste by George Loane Tucker.

"'The Miracle Man!' A man who works miracles—things to wonder at—beyond our comprehension. We may not believe in them—yet every day we are in the midst of them for Life itself is a miracle.

"In the unfolding of the story the picture shows that from the simple fact of being good we must do good, for Goodness, like a ripple caused by the throwing of a stone into water, spreads in an unbroken ring until it reaches the farthest shore.

"Let those who scoff at miracles remember that 'there are more things in heaven and earth than are dreamt of in their philosophy' and that every kindly act is as a grain of seed sown for goodness in another person's life."

"I think 'The Miracle Man' is the best picture I've ever seen."—Mary Pickford.

"'The Miracle Man' made me play the baby. In my opinion it is a marvelous picture."—William S. Hart.

"Frankly I cannot say why I liked 'The Miracle Man.' You wouldn't attempt to analyze the Pyramids. I can only say I was so happy, so exalted during its performance, it was some hours later before I got back to earth."—Clara Kimball Young.

"Marvelous, wonderful; it's absolutely superlative. Mr. Tucker has gotten over on the screen the most life-like portrayal of a story that I have ever seen."—Douglas Fairbanks.

Canadian Distributors: FAMOUS-LASKY FILM SERVICE, LTD.
Headquarters, Toronto

Slender Story and Bad Title Offset Fine Artistry

SESSUE HAYAKAWA

— in —

"THE DRAGON PAINTER"

Haworth-Robertson-Cole

DIRECTOR.....William Worthington
AUTHOR .....Mary McNeil Senollosa
SCENARIO BY.....E. Richard Schayer
CAMERAMAN .....Frank D. Williams
AS A WHOLE.....Decidedly artistic but too slow and entirely lacking in necessary dramatic incident to sustain interest.
STORY.....Entirely too slender to satisfy
DIRECTION.....Gave most impressive artistry to atmosphere but allowed such slow tempo and silly titles that interest died.
PHOTOGRAPHY.....Quite artistic; uniformly pleasing.
LIGHTINGS.....Many excellent; generally good
CAMERA WORK.....Very good although some painted backgrounds not fuzzed enough.
STAR.....Had a wild part that didn't hit proper sympathetic chord.
SUPPORT .....Satisfactory
EXTERIORS.....Many very beautiful; some painted backgrounds noticeably artificial.
INTERIORS.....Splendid Japanese atmosphere
DETAIL.....Generally very good except titles which jarred badly.
CHARACTER OF STORY.....Nothing to Offend
LENGTH OF PRODUCTION.....About 5,500 feet

They sure are having trouble finding fit stories for Sessue. They had an idea here all right and Bill Worthington has given a remarkably artistic atmospheric background but they failed to provide enough story incident and so it misses.

With admirers of Hayakawa, it may get by because they will forgive the lack of story value and be satisfied with the eye feast but when it comes to Bill and Mabel General Public they are going to label this one sort of "out" because it fails to get anywhere fast enough and the titles are rather all wrong for the ordinary cash customers.

It may be that whoever wrote the titles was trying to suggest the romantic touch of the Japanese tongue in laying out some of the captions but whatever the reason, they certainly were bad. As a sample "See my master eats a pickled plum" is about as bad as I ever saw and another sample of usless waste of footage was "Wait here good youth and I will see if he expects us."

The star was presented as a mad painter who roamed the mountains painting dragons. A famous artist desiring a worthy student sought a son-in-law for his daughter.

Hayakawa, the mad man, was picked out but when he won the girl he lost his madness and his desire to paint. Then she went away so he would think she was dead and get the urge again. He did, painted a masterpiece then she came back and everyone was happy.

Director Worthington surely gave us some beautiful shots and they got away with one or two painted backgrounds very nicely but the painted moon and one shot of painted mountains behind Hayakawa's wife were painfully artificial.

The production would have had a wonderfully better chance except for the bad titles because despite the slowness there is sure to be a certain amount of interest with any audience in seeing well done Japanese atmosphere presented beautifully.

In the cast were Tsuri Aoki, Edward Peil, Toyo Fujita and others.

Go Very Easy Better Talk About Artistic Atmosphere

The Box Office Analysis for the Exhibitor

In community houses your best chance of getting this by will be to concentrate entirely on the idea that it is a Japanese romance most beautifully produced. Fight shy of the story in your ads and don't make rash promises about the general merits of this.

The Japanese story and artistry will stop most of your regulars from kicking and while they may not like it, they will probably not kick very much.

It seems a pity that they don't put Hayakawa into some big vital drama where he can play the heavy. His one great success was "The Cheat." He is a very capable actor and with the right opportunity could undoubtedly score a bigger success as a heavy than he ever has in a sympathetic character.

Handle your advertising carefully on this or you will get in wrong.

Hear Is Another Lettter!

ASCHER BROTHERS
AMUSEMENT ENTERPRISES
1716-1726 CONSUMERS BUILDING
220 SOUTH STATE STREET
CHICAGO

Sept. 23, 1919

Mr. Edward L. Moore,
c/o D. W. GRIFFITH Attractions,
Morrison Hotel,
Chicago, Ill.

Dear Mr. Moore:—

Owing to the tremendous success we have had with "Hearts of the World" and "The Mother and the Law," on which we have given you four hundred days, we herewith accept your offer for "The Fall of Babylon," to play two hundred days at the price offered.

We feel sure that this picture also will be a tremendous success, as our view of the picture is that it is the best of any that Mr. Griffith ever has made.

With kindest regards, and wishing you continued success, we remain,

Very truly yours,

ASCHER BROS.,

NA:S (Signed) Nathan Ascher.

GRIFFITH REPERTORY SEASON

"The Mother and the Law," "The Fall of Babylon," and the new revised version of "Hearts of the World," carry the prestige of the Griffith Repertory Season of 204 performances at the Geo. M. Cohan Theatre, New York, at prices ranging from 50c to $3 a seat.

All three productions are released through D. W. GRIFFITH SERVICE, Albert L. Grey, General Manager, 720 Longacre Building, New York City.

Slender Entertainment With Little Novelty or Plot Interest

Vivian Martin in
"HIS OFFICIAL FIANCEE"
Paramount

DIRECTOR .....Robert G. Vignola
AUTHOR .....Berta Ruck
SCENARIO BY .....Edith Kennedy
CAMERAMAN .....James C. Van Trees
AS A WHOLE.....Drags most of the way owing to lack of novelty or real plot substance; promise of opening scenes is not fulfilled.
STORY.....Adaptation of novel by Berta Ruck, genuine screen material is not abundant.
DIRECTION.....Consistently correct, but not marked by any special inspiration.
PHOTOGRAPHY.....First rate.
LIGHTINGS.....Only conventional effects required
CAMERA WORK.....Nothing out of the ordinary
STAR.....Pleasing enough in a rather colorless role role that is easy for an experienced ingenue to handle.
SUPPORT Forrest Stanley is clean-cut leading man, although he hardly suggests a business executive of the type indicated by the story.
EXTERIORS.....Beach scenes are attractive.
INTERIORS.....Nothing pretentious.
DETAIL.....The atmosphere of the scenes is in accord with a story of English type.
CHARACTER OF STORY.....Light romance free from any objectionable incidents.
LEIGHT OF PRODUCTION 4,518

For a time during the first reel it seems as though something a bit out of the ordinary in characterization and incident would be developed in "The Official Fiances," but the hope is dissipated as the story slides into a conventional groove. There is a minimum of action, as the picture advances and the situations are basicly trite, although the premise on which the plot structure is reared possesses an element of novelty.

Probably in Berta Ruck's novel, which supplied the inspiration for the picture, considerable emphasis was placed on the change in the character of "Still Waters," as the hero is called on account of his severe reticence, and on the influence brought to bear by the girl who becomes "his official fiancee."

Undeniably there are possibilities for a genuine character study, but they are only faintly suggested in the interpretations given by Forrest Stanley, as the man who is transformed by love, and Vivian Martin as the girl who is responsible for his transformation. This shortcoming is to be attributed to limitations in the screen version of the novel, rather than to defects in the performances, although it must be admittted that Stanley is hardly the type to suggest a phenomenally austere business executive.

You gather from the introductory scenes laid in a London office that Stanley represents the acme of British coldness, and some humor is extracted from the fear with which he is regarded by the young women in his employ, Vivian Martin among them. Then, too, it is surprising, to the degree of being interesting, to find the impersonal "Still Waters" requesting Vivian to become his fiance, in name only, for reasons not stated.

The one element of uncertainty concerns Forrest's motive in making the odd arrangement with his former employee and the spectator is only mildly interested in the explanation. In fact he may be excused for walking out before it is forthcoming.

Capable performances are given by a cast including Mollie McConnell, Vera Sisson, Hugh Huntlye, James Neill, Bobby Bolder and Tom Ricketts.

Women Patrons May Accept It, But Don't Expect Much.

Box Office Analysis for the Exhibitor

A quaint little picture of this description, without distinctive qualities, either in the story of the presentation, does not offer many opportunities for exceptional exploitation. As a matter of fact, it would be unwise to build up the expectations of your patrons by extravagant promises which the production would fail to fulfill. If the picture is coming your way, however, don't be discouraged because you haven't got a world beater. Sane exploitation never fails to get results. On the supposition that there is an audience somewhere for every picture that is not hopelessly bad, your job is to reach the particular element in your community that is pleased by innocuous romance of this description. Most assuredly it is not a man's story, o the obvious thing is to go after the women as hard as you can, along the line that you have a pleasing romance.

Women are never too young or too old to be attracted by a mention of love and marriage. In consideration of this fact, "His Official Fiancee" is a good box office title which may be given quite as much prominence as the name of the star. Relative to Vivian Martin, you may bear in mind that this is one of the last of her pictures on the Paramount program and there is no need of working to build up a following for her in the belief that it will help in putting over more of her photoplays that come to you on a contract basis.

It probably wouldn't pay to spend much money on a mail campaign, but you might distribute some cards reading: "How would you like to be 'hired out' as the fiancee of a man who didn't even know your first name? See Vivian Martin in 'His Official Wife,' a charming romance of youth and love." Always bear in mind that the picture's best chance is with women and make them the objective of your advertising.

The Big, Beautiful, New

CAPITOL

THEATRE

CHOOSES

for one of its earliest showings the

UNIVERSAL-JEWEL PRODUCTION DE LUXE

"BLIND HUSBANDS"

—AND THIS IS WHY—

BECAUSE the big, beautiful, new CAPITOL can afford to have ONLY the finest screen productions filmed—created by master-directors, embodying the acme of photoplay art, flawlessly acted and staged.

BECAUSE "Blind Husbands," in the words of Julian Johnson, Editor of PHOTOPLAY, is "AN ALMOST PERFECT PHOTOPLAY." A story so admirably told that it has fewer subtitles than any other feature ever made.

BECAUSE "Blind Husbands," as HARRISON says in his Reports, is a masterpiece—as entertainment, ONE HUNDRED PER CENT. Because, as the Morning Telegraph states: "IT IS SELDOM THAT THE SCREEN SEES HUMAN BEINGS AND HUMAN TRAITS SO FAITHFULLY PICTURED."

BECAUSE "Blind Husbands" is

THE MOST ENTHRALLING PICTURE OF MODERN TIMES

See it immediately at

YOUR NEAREST UNIVERSAL-JEWEL EXCHANGE

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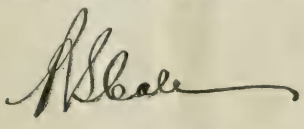

ROBERTSON-COLE PRODUCTIONS

READY FOR RELEASE

Five new pictures of "a high standard of excellence"

Sessue Hayakawa

THE ILLUSTRIOUS PRINCE

The famous story of E. Phillips Oppenheim on the intrigues of London society with Hayakawa in the stellar role of the Japanese Prince. A Haworth masterpiece.

H. B. Warner

A FUGITIVE FROM MATRIMONY

A forceful society comedy-drama with Mr. Warner in the role of the rich young man who helps a burglar. The nearest approach to his wonderful characterization of "Alias Jimmy Valentine." Produced by Jesse D. Hampton.

Bessie Barriscale

KITTY KELLY, M.D.

The charming story of a pretty young doctress among the mining men of a Western town. Full of thrills and laughs and all the tone and elegance of production of a B.B. Feature. Directed by Howard Hickman.

Another Brentwood

POOR RELATIONS

A truly great portrayal of a story involving a typical American family with all the deft charm, pathos and cheer of "The Turn in The Road," and "The Other Half." Another King W. Vidor creation.

A Great Mystery Play

THE OPEN DOOR

Described by reviewing critics as the real 100 per cent. motion picture play, complete in every requirement of a great picture. Made by Artclass Pictures Corporation under the supervision of George M. Merrick

ROBERTSON-COLE PRODUCTIONS

ANNOUNCING

EDITH STOREY

The favorite of motion picture audiences before her retirement to a year of unheralded war work returns to the screen. She will appear in a series of Haworth Pictures, the first to be released in November.

SUPREME COMEDIES

They are far above the ordinary in comedies and will appeal to even the most exacting and critical audience. They are the kind that exhibitors have been steadily demanding. Clean pictures of the merry moments of life.

MARTIN JOHNSON

On the Borderland of Civilization

First Subject Ready for Release in November

10 One-reel portrayals of the strangest life on earth, the existence of the savage Cannibals. More startling than the Johnson pictures that took two continents by storm.

ADVENTURE SCENICS

A series of one-reel adventures set among the wonder spots of the world. A distinct novelty in scenics because of the inlaid thread of drama running through each of these extraordinary pictures. First subject ready for release in November.

A HAWORTH SPECIAL

For Release in December

An English melodrama with a powerful theme and a quality of production seldom equalled. This play is a Haworth masterpiece and the story measures up to the super-excellence of the mechanical details.

Other Important Announcements Shortly

ROBERTSON-COLE PRODUCTIONS

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Following New 1919 Pictures

Sessue Hayakawa

His Birthright
The Temple of Dusk
Bonds of Honor
A Heart in Pawn
The Courageous Coward
His Debt
The Man Beneath
The Gray Horizon
The Dragon Painter

H. B. Warner

The Man Who Turned White
The Pagan God
For a Woman's Honor

Billie Rhodes

Hoop-La
The Lamb and The Lion
The Love Call
In Search of Arcady

Henry B. Walthall

And a Still Small Voice
The Long Lane's Turning
Modern Husbands

Bessie Barriscale

All of a Sudden Norma
A Trick of Fate
Hearts Asleep
Josselyn's Wife
Tangled Threads
The Woman Michael Married
Her Purchase Price

William Desmond

Life's a Funny Proposition
The Prodigal Liar
Whitewashed Walls
The Mints of Hell
Barefisted Gallagher
A Sagebrush Hamlet
Dangerous Waters

Alma Rubens

Diane of the Green Van
A Man's Country

Beatriz Michelena

Just Squaw

SPECIALS

"Man's Desire" with Lewis Stone.

"The Turn in the Road," "Better Times", and "The Other Half", the three great Brentwood pictures.

"What Every Woman Wants" a Jessie D. Hampton production.

Martin Johnson's "Cannibals of the South Seas" and "Captured by Cannibals."

ROBERTSON-COLE COMPANY

1600 BROADWAY NEW YORK CITY

Western Meller with Good Story Foundation

Harry Carey in
"THE RIDER OF THE LAW"
Universal

DIRECTOR ..... Jack Ford
AUTHOR ..... G. B. Lancaster
SCENARIO BY ..... H. Tipton Steck
CAMERAMAN ..... John W. Brown
AS A WHOLE ..... Western picture with thread of human appeal and enough humorous incidents.
STORY ..... Hero is confronted with the double problem of giving up the girl he loves to his foster brother who he is compelled to arrest as a thief.
DIRECTION ..... Made the best of humorous bits throughout and never failed to put over the heart interest.
PHOTOGRAPHY ..... Very good, especially in outdoor scenes.
LIGHTINGS ..... Good all through
CAMERA WORK ..... Acceptable
SUPPORT ..... Male members of the supporting company well cast and Gloria Hope was good to look at as the "wild flower." Claire Anderson was there but not much.
EXTERIORS ..... Usual western settings
INTERIORS ..... Suitable to the occasion
DETAIL ..... Watched carefully and succeeds especially in big moments.
CHARACTER OF STORY ..... Clean story with human characterizations and western stuff that will attract.
LENGTH OF PRODUCTION ..... 5,450 feet

Universal's latest Harry Carey picture, "The Rider of the Law," is going to appeal to nearly everyone and especially to those who go in for western stuff. It has just enough chase stuff and shootin' and not too much. Sometimes in films of this type there is too much stress laid on the fact that it is "western" and as such never gets away from the mountain and bar-room stuff very long. However, in this, Director Ford has given us a glimpse into a log cabin home and generally tried not to stick the usual western atmosphere on too strongly.

The star's most recent offerings have been handicapped to a certain degree by the lack of a good story foundation which left the entire responsibility of the picture on the star and his supporting company. In "The Rider of the Law" there is a good story to work with and it is a real human interest story which will hold the attention all the way through as real entertainment.

Harry Carey, as Jim, a member of the mounted police of the district, is ordered to capture the thieves who are robbing the mines, among whom are Jim's foster brother, Nick, and a youth who has come West for his health and in whom Jim has assumed a brotherly interest. After affecting the arrest and imprisonment of the robbers Jim is doubled-crossed by Roseen, one of the girls of the mining town, who is in love with him.

When confronted, Roseen admits having freed the prisoners because she could not have the love of Jim and because of her jealousy for Betty, played by Gloria Hope, a little orphan girl whom Jim's mother is bringing up. Carey learns of the whereabouts of the thieves and gives chase, finding them in one of the neighboring towns. Then comes the usual "quick get-a-way," in which two of the four escape. Carey comes upon the Kid who has fallen from his horse and is slightly wounded in the arm by the fugitive as he approaches, while the foster brother, Nick, "hits the last trail" and dashes off the cliff.

Carey, who has believed Betty in love with Nick, returns home to convey the news of the tragic death but she informs him that it is he whom she is in love with and not Nick.

There is some honest-to-goodness heart interest now and then and always at the proper climax. For instance, the moment when Jim tells his aged mother that her son, Nick, is among those "not straight" and again when the old lady is accused by her son of having made possible the escape of prisoners.

Others in the cast, not already mentioned, are Vesta Pegg, Joe Harris, Jack Woods, Duke Lee and Jennie Lee who played the part of Carey's mother.

Should Please Most Any Audience

BOX OFFICE ANALYSIS FOR THE EXHIBITOR

You should be able to put this over nicely if you handle it correctly. If you know your folks like Carey, then you should have no trouble at all. Just tell them it is about the best thing he has done in some time and in it he plays the part of a sheriff who is compelled to arrest his own brother. You might play upon the fact that such a thing has often happened in real life. This will get some folks who are strong for the "justice for all men" stuff.

If your crowd like western mellers show them some stills of the big moments in the production—the foster brother's dash off the cliff, for instance. This will get a certain element of your patrons. But don't forget the ladies. Tell them how hero Harry withholds his love for little Betty because he believes she is in love with his brother. They'll feel sorry for him but they'll want to see how it works out in the end.

You know the preference of your clientele and my advice is to act accordingly. If they like westerns, tell 'em it's a western with some good riding stuff and enough shootin' to satisfy 'em. If you're not so sure they like the life of the cowboy as depicted on the screen, play up the fact that you are showing a picture with a real human story, that of a "Rider of the Law" who, as an officer of the mounted police, is placed in a position where he causes the arrest of his brother and also is ready to sacrifice his love for the girl he wants because he believes she is in love with another.

ROBERTSON-COLE PRODUCTIONS

Produced by
ARTCLASS

SCREEN IT AND YOU WILL PLAY IT

One of those unheralded pictures that is going to sweep the country on a wave of enthusiastic motion picture audiences. Never before has a motion picture been recieved by a reviewing committee with such unqualified exclamations of praise. You'll appreciate its unprecedented value when you have seen it.

Here are a few remarks of the reviewers:

"It is as near a hundred per cent picture as I have ever seen."

"The most original mystery story I have ever seen."

"Interest sustained to the very end."

"The story has very fine advertising possibilities, and, taken as a whole, is an excellent production."

"This production meets practically all the requirements of a perfect picture."

"It is a picture that would interest any audience."

"This is an excellent picture."

It has an all star cast including Anna Lehr and Walter Miller.

CARFIELD THOMPSON, Author
DALLAS M. FITZGERALD, Director
Supervised by GEORGE M. MERRICK
Photography by JOHN K. HOLBROOK and JAMES C. HUTCHINSON

SUPERIOR PICTURE

Available at all
ROBERTSON-COLE
EXCHANGES

I'm willing to bet

one hundred thousand dollars

that I can make

$$1 + 1 = 3$$

Lewis J. Selznick

Sex Disease Propaganda

Richard Bennett and Claire Adams
in
"THE END OF THE ROAD."

DIRECTOR.....E. H. Griffith
STORY BY.....Dr. Katherine Dement Davis
CAMERAMAN.....Not credited
AS A WHOLE.....Sex disease preachment; made some good points but rambled very badly in construction; not to be considered as entertainment.
STORY.....Presented too many characters, with construction that made action decidedly episodic and jumpy.
DIRECTION.....Showed flashes of intelligence, with generally satisfactory handling, although occasionally slumped, revealing lack of master hand.
PHOTOGRAPHY.....Generally satisfactory, but frequently rather off.
LIGHTINGS.....A few very fine; some very poor
CAMERA WORK.....Varied decidedly
STARS.....Bennett quiet and impressive; Miss Adams very pretty and quite pleasing.
SUPPORT.....Reasonably good types; nothing exceptional.
EXTERIORS.....Satisfactory
INTERIORS.....Satisfactory
DETAIL.....Some rather nauseating and much that was inconsequental.
CHARACTER OF STORY.....Straight preachment, although length and rambling construction marred effectiveness.
LENGTH OF PRODUCTION.....About 7,600 feet

Considering seriously the fact that most any audience which sees this will almost unanimously comment on the fact that it is fearfully frank, I would say it is absolutely not the sort of production that should be shown in film theatres as entertainment.

The films have suffered enough in the past few years because of the attempts of cheap individuals to profit by extreme sex productions wherein frankness drew the crowds.

While I am perfectly willing to admit that the government is surely right in starting propaganda against venereal disease, I feel that the film industry is being placed in a false position whenever these productions are shown in regular film theatres, because the public is not sufficiently informed as to just what they are paying their money to see before they get into the theatre. Every time cash customers go into your house expecting entertainment, because they have not carefully investigated your advertising, and find this sort of production, the films get another black eye.

Director E. H. Griffith is to be given credit for the fact that his people have been rather well handled, the general caliber of the production being superior to the ordinary cheap propaganda production. The story construction, however, is decidedly weak, principally because it rambles very badly, with too many characters introduced, and with too decided a tendency to leap from episode to episode, making it difficult to follow the maze of the development of the various incidents.

The government apparently believes in making these productions so frank that they will shock people into paying attention to their propaganda, and in some sequences the detail registered as to the effects of disease is rather too much for the ordinary stomach.

There were some good titles, and the registering of the fact that many girls go wrong because of the failure of parents to give them proper guidance was done in a manner to make the argument presented quite forceful, although, personally, I believe that this sort of propaganda would be much more effective if they would devote at least as much attention to explaining just what should be done as they do to registering what should not be done.

One of the most important reforms that might be achieved by this propaganda, if intelligently handled, would be to force a truly effective law in every State calling for a genuine physical examination before marriage, with information given more freely in connection with the propaganda as to where and how young people could not only inform themselves but find proper medical guidance.

Richard Bennett, as he always is, was quiet, forceful and dignified. Miss Claire Adams is billed as the prettiest girl on the screen, and I must say that she has a decidedly attractive face and a personality that is very pleasing indeed.

Others in the satisfactory cast were: Ray McKee, Joyce Fair and Maude Hill.

Is Not Entertainment

Box Office Analysis for The Exhibitor

I believe the government is making a mistake in trying to handle propaganda work of this sort through the medium of the regular film theatres, whose business it is to present entertainment. My suggestion should be, instead of charging prices which indicate that someone is trying to make money out of distributing these films, that the government should present them in the largest armories and auditoriums in the cities, with an admission so small that all could come, and the presentation of the films should be only a part of the program, which would include lectures and the distribution of literature which would advise everyone interested as to exactly how to secure the knowledge they desire, whether it be for the teaching of the young, the guarding against disease, or the curing of disease.

You may think that everyone who comes into your theatre knows just what is to be seen, but it is a positive fact that there is still a large percentage of film fans who drift into a house because they see an attractive title or hear that there is a beautiful girl or some other personality in the picture who is worth seeing.

EMINENT AUTHORS PRODUCTIONS

RUPERT HUGHES

BASIL KING

All of these Eminent Authors have personally cooperated in the development of their pictures, giving their advice and viewpoint, to the end that the pictures will truly translate their famous books.

Eminent Authors pictures are released through Goldwyn.

"THE CUP OF FURY"
By Rupert Hughes

"DANGEROUS DAYS"
By Mary Roberts Rinehart

"PERCH OF THE DEVIL"
By Gertrude Atherton

"THE STREET CALLED STRAIGHT"
By Basil King

"THE SILVER HORDE"
By Rex Beach

"PARTNERS OF THE NIGHT"
By Leroy Scott

"THE WILD GOOSE"
By Gouverneur Morris

Made and distributed by GOLDWYN

MARY ROBERTS RINEHART

GERTRUDE ATHERTON

LEROY SCOTT

REX BEACH

GOUVERNEUR MORRIS

"Audience Laughed, Cried and Applauded Like they Were in Regular Opera" ~ ~ ~

It was Bill Rice, theatre man of Texas who said it.

"YOU'VE OFTEN MADE ME LAUGH BUT NEVER CRY. YOU DID BOTH IN 'ALMOST A HUSBAND.' BUSINESS VERY BIG HERE TODAY WITH YOUR PICTURE AND VERY WELL LIKED BY AUDIENCE WHO LAUGHED, CRIED AND APPLAUDED LIKE THEY WERE IN REGULAR OPERA."

Here's a comedian and a comedy with more than just humor slammed all over the screen . . . Here's humor which gets deeper because it's the sunnyside of a real street that also has its shadows!

Samuel Goldwyn *Presents*

WILL ROGERS
IN
ALMOST A HUSBAND

By Opie Read
Directed By Clarence G. Badger

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN *President*

Exceptionally Artistic With Exellent Spectacle, But Story Misses Badly

Maurice Tourneur presents

THE LIFE LINE

Paramount-Artcraft Special

DIRECTOR ..... Maurice Tourneur
FROM THE PLAY ..... "The Romany Rye"
AUTHOR ..... George R. Sims
SCENARIO ..... Charles Whittacher
CAMERAMAN ..... Not Credited
AS A WHOLE ..... Distinctive and artistic with splendid spectaclular moments but fearfully artificial plot kept action from necessary note of sincerity and conviction.
STORY ..... Very bad, failed utterly to hold incidents together intelligently.
DIRECTION ..... Achieved most commendable artistic and detail results but failed to grip interest from lack of human note and failure to make plot hang together.
PHOTOGRAPHY ..... Generally excellent, many very artistic shots.
LIGHTING ..... Unusual and artistic
CAMERA WORK ..... Excellent
PLAYERS ..... Very good types; Beery, Cody, Holt and Misses Owen and Starke, all splendid.
EXTERIORS ..... Registered splendid atmosphere
INTERIORS ..... Distinctive, exceptionally good
DETAIL ..... Excellent, many great little bits
CHARACTER OF STORY ..... Nothing to offend
LENGTH OF PRODUCTION ..... About 5,394 feet

Everyone who has watched his work knows that Maurice Tourneur is an artist. He has demonstrated it again, very satisfactorily indeed, in making "The Life Line." But—friend Tourneur has fallen again in the bottomless pit so hard to escape from. He has started with a story which was apparently beyond hope.

If the story of "The Romany Rye" was as screened in "The Life Line"—then the only reason for producing it in England was the theater fire and shipwreck spectacular bits.

The coincidence of the plot are childish and the manner in which the book containing the "poipers" is moved about in the course of the action is truly laughable. There is not even a serious attempt to explain or alibi the coincidences.

Starting with an introductory sequence of short flashes that were too fast and too frequently interrupted by titles we found the first big scene a rescue from a theatre fire. This was well done but did not impress particularly.

Then the action was all turned to build to the shipwreck of a big steamer. It was effectively handled but didn't carry a real kick because the players had never ceased to be puppets and the situations didn't really get to you.

The most entertaining sequence in the film was the business in the English theater where the title writer deliberately stood off to one side and talked to the audience about the play on the stage with flashes of hero, shero and their rough neck friend among "types" in the gallery, registering expressions to go with the titles.

Certainly the production was artistic and there were bits of detail that were splendid, but after all the film must tell a story and make you believe it.

M. Tourneur has demonstrated before his exceptional talent for visualizing on the screen in an artistic manner and his care with details is most commendable. I do hope we will one of these days find him achieving the perfect combination of artistic production and human, appealing convincing story of tense dramatic power.

In the very capable cast were Jack Holt, Seena Owen, Wallace Beery, Pauline Stark, Tully Marshall and Lew Cody.

Hammer On Best Points And It Should Go Over

The Box Office Analysis for the Exhibitor

This has big spots and is very artistic. You can also herald it as an adaptation of a famous Drury Lane melodrama. If you will handle it carefully from that viewpoint; I believe your crowd will approve.

Certainly it is a special insofar as production is concerned. The story misses badly, but those who kick will admit that it is "beautifully done."

Although the day of thrills from fire panics and shipwrecks in films is really over still the success of "Sporting Life" two years ago is something to remember and you may be agreeably surprised at how your folks take to this although, of course, "The Life Line" is a very weak title as compared to "Sporting Life," considering pulling power.

Don't expect too much, don't claim too much and hammer on Drury Lane melodrama, artistic production and spectacular effects and this should get over.

Ray's Boob Comedy and Fight Scenes Make Veak Story Entertaining

CHARLES RAY
in
EGG-CRATE WALLOP
Ince-Paramount

DIRECTOR.....Jerome Storm
AUTHOR.....Julian Josephson
SCENARIO BY.....Not credited
CAMERAMAN.....Chester Lyons
AS A WHOLE.....Exceptionally human characterization nicely planted in rather ordinary meller plot.
STORY.....Was elementary and had several coincidences but gave star nice opportunities.
DIRECTION.....Gave plenty of attention to character development and registered fine tempo in fight sequences.
PHOTOGRAPHY.....Generally pleasing; little attempt for unusual effects.
LIGHTINGS....A few very pleasing; generally good
CAMERA WORK.....Very good
STAR.....Is certainly a delight in this sort of character.
SUPPORT.....Some good types
EXTERIORS.....Good small town shots
INTERIORS.....Very good
DETAIL.....Some great little touches
CHARACTER OF STORY.....Should please old and young.
LENGTH OF PRODUCTION.....5,314 feet

Certainly this is entertaining. If a crowd can't vote this quite worth while then they are sure tough cookies.

The story is rather elementary, that's true but—say—if the gang stops to worry much about the story in this, I'd say you're playing to a lot of scenario dreamers—bugs that have been reading books about what movie plots should and should not be.

The important thing in any Charlie Ray film is—what sort of a part has Charlie. In this he has his good old boob stuff to do with a new twist given to the "hero winning the prize fight" situation.

Charlie is shoved into the ring to save a big bet and contrary to the former method of handling this situation he gets battered to bits. Finally in the last round he gets over one wallop and the bit which saves the day is the wonderful expression which Charlie registers when he is declared winner. He really seems to be the most surprised individual in the arena.

To provide a reason for Charlie getting to the city where he serves as substitute in the fight, there is a robbery and Charlie suspecting the father of his sweetheart runs away; assuming the guilt, to shield him. The audiene knows all the time who copped the dough and the title of the film suggests that Charlie is going to whip the thief when he meets him in the ring. Because of this expected wallop the beating the star gets in four rounds makes the long expected kick the more welcome.

There are some good boob love making scenes in the early part of the film, the sequence on the parlor sofa being a gem that will win any crowd.

The small town atmosphere was well handled and all through the film there were little touches of detail that will register big.

The soda drinking contest between Charlie and the city feller came dangerously near being overdone but they saved it by a timely interruption and a quick finish.

The principals were all satisfactory and some exceptionally good types were used. In the cast were: Colleen Moore, Jack Connelly, J. P. Lockney, George Williams, Fred Moore and others.

You Can Bank on This Pleasing and Most Folks Do Like Ray

The Box Office Analysis for the Exhibitor

This should please 'em and because of the renewal of interest in boxing all over the country, I'd say it should be a very big money getter if you handle it right.

The title suggests the type of story this is and what you want to emphasize is the fact that this gives Charlie one of his best chances to do the boob. Everyone loves a fighter and particularly do they love the fighter who doesn't think and "admit" that he's a fighter.

Key your ads to the thought of "How Charlie acquired that winning punch." You could head a piece of copy with "What do you do? Will your work give you a wallop for use when you need it?"

Show pictures of Charlie lifting egg crates—which incidentally don't loom up in the film but it's a good title and you should worry—and beside the picture use the line "Acquiring that Egg Crate Wallop."

Promise them that this is one of Charlie's most pleasing boob characterizations. It is. He runs true to form all the way.

Gayety Comedies

First Release
October 20
Prints now in hands of these leading
INDEPENDENT EXCHANGES

SAN FRANCISCO
Peerless Film Service,
100 Golden Gate Ave.
No. Cal., Nevada.

LOS ANGELES
Peerless Film Service,
802 S. Olive St.
So. Cal., Arizona.

SEATTLE
Greater Features Co.,
2020 Third Ave.
Washington, Oregon, Montana, Idaho.

CHICAGO
Celebrated Players Film Corp.,
207 S. Wabash.
Illinois, Indiana, Eastern Iowa.

MINNEAPOLIS
Supreme System, Inc.,
606 Film Exchange Bldg.
No. Wisconsin, Minnesota, N. and S. Dakota.

KANSAS CITY
Crescent Film Co.,
315 Gloyd Bldg.
Kansas, West Missouri.

MILWAUKEE
Mid-West Distributing Co.,
Southern Wisconsin.

NEW YORK
First National Exchange, Inc.,
509 Fifth Ave.
New York, Northern New Jersey.

BUFFALO
First National Exchange, Inc.,
145 Franklin St.
Northern New York.

CLEVELAND
Standard Film Service Co.,
316 Sloan Bldg.
Northern Ohio.

DETROIT
Standard Film Service Co.,
Joseph Mack Bldg.
Michigan.

CINCINNATI
Standard Film Service Co.,
Film Exchange Bldg.
Southern Ohio and Kentucky.

ST. LOUIS
Standard Film Corp.,
3317 Olive St.
Missouri.

BOSTON
American Feature Film Co.,
60 Church St.
Massachusetts, Maine, New Hampsh Vermont.

NEW HAVEN
American Feature Film Co.,
126 Meadow St.
Connecticut and Rhode Island.

ATLANTA
E. and H. Film Distributing Co.,
Moore Bldg.
N. and S. Carolina, Georgia, Alabama, Tennessee and Florida.

NEW ORLEANS
E. & H. Film Distributing Co.,
Louisiana, Mississippi.

Dropped into Scandal featuring

GEORGE OVEY with

LILLIAN BIRON and the **Gayety Girls**

Under direction of **CRAIG HUTCHINSON**

34 States Sold. Arrangements for other territory pending

Wire or Write **Gayety Comedies inc.**

1501 Gower St. Los Angeles, Cal.

Unconvincing Story Mixture in Which the Star Dons Boy's Clothes

Evelyn Greeley in
"THE OAKDALE AFFAIR"
World

DIRECTOR.....Oscar Apfel
AUTHOR.....Edgar Rice Burroughs
SCENARIO BY.....Wallace C. Clifton
CAMERAMAN.....Alfred Gondolfi
AS A WHOLE.....Too improbable to be impressive, but has some compensating elements in the handling of the production.
STORY.....Follows the strange experiences of a runaway girl who gets mixed up with thugs and gypsies.
DIRECTION.....Taken individually, most of the scenes are good and reveal care on the part of the director.
PHOTOGRAPHY..... Clear
LIGHTINGS.....A few impressive effects contributed to the film.
CAMERA WORK .....Good
STAR.....Is handicapped through much of the picture by being forced to appear in boy's clothes, although the disguise never for a moment fools the spectator.
SUPPORT.....Characters of thieves are well typed; Reginald Denny has prominent role in large cast.
EXTERIORS.....Lots of country road and woods stuff that answers the needs of the action.
INTERIORS.....Helped by carefully judged lighting when an atmosphere of mystery is desired.
DETAIL.....Much of it worthy of a more plausibly contructed picture.
CHARACTER OF STORY.....Perfectly harmless; gets more laughs than thrills.
LENGTH OF PRODUCTION.....5,000 feet

No doubt this was intended to be a frightfully thrilling affair—lost heiress, murdered man, shootings, thefts and mysteries galore—but somehow it doesn't arrive. After all, no matter what sort of a story you are trying to put across, whether you are appealing to a five cent gallery, or a one dollar orchestra, you have to be fairly reasonable, if you don't want the laughs to come at the wrong time. Comedy relief, obviously, was intended in this production, but an audience doesn't always wait to be amused by the director's "funny" scenes.

To begin with, the possibility of even the temporary illusion required to make a mystery story effective, is jeopardized by causing such an entirely normal and well developed young woman as Evelyn Greeley to masquerade in boy's clothes so successfully that she deceives all the other characters in the picture. A choice assortment of thugs (very well portrayed, incidentally) immediately fall for Evelyn when she informs them that she is "The Oskaloosa Kid," and the tramp who becomes her companon is equally unsuspicious.

Having donned the uniform of a discharged chauffeur and filled her pockets with jewels and banknotes, she sets out alone and friendless into the unsympathetic world. An unkind storm drives her into a barn tenanted by a gang of tramps, who are also crooks, and only after a bitter struggle does she manage to escape with her life and her jewels.

Scarcely has she hit the highway on this stormy night when another tramp relieves her loneliness. Then they find a girl lying unconscious on the road and all three spend the night in a deserted house, or rather one that they think is deserted.

Even if the story fails to impress, Director Apfel deserves credit for his handling of a number of crowd scenes, also there is some good camera work, especially in securing cloud effects.

The cast includes Eric Mayme, Maude Turner Gordon, Charles Mackay, Eric Dalton, Mona Kingsley, Reginald Denny and many others.

The Average Fan Crowd Is Likely to Kid the Improbable Situations

Box Office Analysis for the Exhibitor.

This ingenious story is really more adapted to children than to adults, who will be inclined to laugh at it rather than with it. But you may be able to get the picture by with a crowd that has not grown beyond the old fashioned type of "movie" concoction. The audience at a fifteen-cent New York house, not far from Broadway, seemed fairly well satisfied, although there was a tendency to kid some of the incidents that the director no doubt intended to be taken seriously.

Your exploitation may be worked along two lines, giving each about equal emphasis—one that you have a story of thrills and mystery, the other that the picture presents a pretty romance of Vagabondia. A judicious selection of stills for lobby display will help in bringing out these two angles of the film. Try to get a picture of the decidedly attractive scene in which the wanderers are shown on a long road with a castle in the background.

In order to bring out the mystery of the story, you might use heads of the five crooks that figure in the action, also utilizing a picture of Evelyn Greeley in boy's clothes and working in the caption, "All are concerned in 'The Oakdale Affair,' the most baffling of mysteries." A suggestion of the contrasts in the story might be realibed by showing photographs of the star as a conventionally dressed young woman, then masquerading in boy's garb, and finally in the attire of a gypsy.

THE BANDBOX

Picturized from the famous novel by

Louis Joseph Vance

Directed by R. WILLIAM NEILL

Action	as swift and and vivid as flashes of lightning in a hard storm. That causes the same surprising emotions as lightning flashes.
Suspense	as tense as your feeling when you watch a tight-rope walker seventy-five feet in mid-air under a swaying canvas circus tent-top.
Surprise	and the interest that any normal man or woman will have in seeing an entrancingly beautiful girl escaping from tight corners.
Drama	that grips like those thrilling old melodramas with the heroine bound to rails before an oncoming train; or a hero bound to the log moving into the teeth of the saw.

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Robert Brunton
presents

J. WARREN KERRIGAN

And His Own Company
IN

The Joyous Liar

By Jack Cunningham

Directed by Ernest C. Warde

No exhibitor and no exhibitor's public can guess from the title what is in this new Kerrigan picture. It has a surprise plot; a plot with a new twist; an angle new and fascinating. Picture Kerrigan as a burglar, as a road agent; as desperate, hunted, always-in-danger; loving and loved by a girl who stuck tight despite everything only to find—There's the secret.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Delightful Comedy Entertainment Which Should Please Even the Critical

Madge Kennedy in
"STRICTLY CONFIDENTIAL"
Goldwyn

DIRECTOR.....Clarence G. Badger
AUTHOR.....Jerome K. Jerome
SCENARIO BY.....Rex Taylor
CAMERAMAN.....Marcel Le Picard
AS A WHOLE.....Well produced farce comedy with enough pep to satisfy most folks.
STORY.....Improbable but affords good entertainment.
DIRECTION.....Followed sequences carefully and handled players to best advantage.
PHOTOGRAPHY.....Up to the Goldwyn standard
LIGHTINGS.....Fine all through
CAMERA WORK .....Good
STAR.....Displays her usual vivacity and is sure to please.
SUPPORT.....Suit the characters for the most part; John Bowers makes a pleasing lover.
EXTERIORS.....Very few; good when required
INTERIORS.....Looked like the real thing
DETAIL.....Secured the right atmosphere
CHARACTER OF STORY.....Wholesome entertainment.
LENGTH OF PRODUCTION.....4,774 feet

Once more Madge Kennedy offers a delightful bit of entertainment under the title of "Strictly Confidential." The theme around which the story is based is, of course, improbable but taken as pure fiction, and worked into well developed sequences which follow consistently enough to keep up the interest to the end, in all likelihood most everybody is going to like it for what it is—good entertainment.

The star is her usual 'lil cheerful old self and does her best, with much success, to keep you happy. Madge is right there when it comes to being cute and looking like she really meant the part she played. Her performance is sincere and somehow or other she always does the right thing at the right time. Her spontaneous faints and I-wonder-what's-going-to-happen-next expressions are sure to get a laugh from tiredest of T. B. M. At the Strand the star scored many a real hearty laugh of approval by the distinct mannerisms and genuine appeal in the character she played.

Madge, as the daughter of a member of a band of strolling English players, is left in the care of Bumps, a good-natured old theatrical manager, who thinks it best for the girl to give up her theatrical life and return to her relatives, all employed on the estate of Lord Bantock. However, Madge cannot endure the life of a kitchen girl and it is not long before she is back on the stage, a London musical favorite.

In due time hero appears on the scene in the person of John Bowers, as an artist. Madge is invited to a party at hero's studio and the first thing you know they fall head and heels in love with each other and, accepting the friendly advice and encouragement of ehr old protector, Bumps, hero becomes engaged to the artist.

They have a quiet wedding and are very happy 'n everything until they arrive at the gate of hero's home and Madge registers "where have I seen this place before" and then proceeds to almost faint. Yep, sure 'nough it's Bantock castle and worse yet, hubby is Lord Bantock. Well, anyhow, the Lord succeeds in getting the much dismayed Madge into the house where she goes through the ordeal of being introduced to all her relations, the servants of her husband, although this is not known to him—yet.

Herbert Standing deserves special mention for his fine characterization as the butler and uncle of Madge. Others in a well selected cast were Robert Bolder, Roger McKinnon, Eugenie Forde, Gertrude Norman, Helen Muir and Lydia Yeamans Titus.

Play Up Madge Kennedy and Title Which Should Put It Over

Box Office Analysis for the Exhibitor

If your folks like clean wholesome comedy entertainment with a mighty pleasing little star to keep them amused, you can show this surely. It's bright, amusing, has enough story to get it over and no one is going to be sorry they saw it. It is the kind of a picture that will profit by word-of-mouth advertising.

You know just about how popular the star is in your neighborhood and if you recall to the minds of your patrons that it is Madge Kennedy, star of "Baby Mine," "Almost Married" and more recently, "Through the Wrong Door," they're going to make an effort to see "Strictly Confidential."

The title itself offers unusual advertising possibilities, especially in the way of a teaser campaign. You might run a line in your daily newspaper reading: "WANTED—Someone Who Can Keep It Strictly Confidential" or, "Is a Woman Ever Strictly Confidential?" Catchlines which could be worked effectively might read: "Who's your wife? Has she told you her family history or has she kept it 'Strictly Confidential'? See how Madge Kennedy handled the situation in her latest Goldwyn offering."

You know pretty well how Miss Kennedy's pictures have gone over in the past and can base your exploitation accordingly. If the star's name is enough to attract, then be sure and tell them that her latest picture which is an adaptation of Jerome K. Jerome's "Fany and the Servant Problem," is a light comedy giving Madge many opportunities to display her distinct little mannerisms which give her that unusual appealing personality which you always connect with this delightful little comedienne. There's no reason why it shouldn't go and it will if your folks are working right.

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Mutt & Jeff

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Insure certain profits by early playing dates

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HOBART HENLEY PRODUCTION

Revealing the art of a truly master director

THE GAY OLD DOG

Adapted from Edna Ferber's Story

By MRS. SIDNEY DREW

The words HUMAN INTEREST have been done to death. They acquire a new meaning when used in connection with this delightful picture.

Directed by HOBART HENLEY

Pathé Distributors

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. X No. 18 Sunday, October 19, 1919. Price 25 cents

JESSE L. LASKY PRESENTS

WALLACE REID

in

"THE LOTTERY MAN"

by RIDA JOHNSON YOUNG *Scenario by* ELMER HARRIS

DIRECTED *by* JAMES CRUZE

A Paramount-Artcraft Picture

"Every man, woman and child—

Should see it," so says the Exhibitors' Herald.

And it's right!

"It will be as big a hit in Whatsisburg as it was on Broadway," says the Trade Review.

And it's right!

"Will please any audience," says Variety.

And it's right!

You'll be right too when you determine on billing "The Lottery Man," big and playing it long.

They all like it!

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An
ALLAN DWAN
Production

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112 West 42nd Street - New York City

REALART PICTURES

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. X No. 18 Sunday, October 19, 1919 Price 25c

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Dannenberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial Offices, 6404 Hollywood Blvd., Phone Hollywood 1603. Business Offices: 6411 Hollywood Blvd., Phone Hollywood 1062.

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News of the Week in Headlines

Monday

Columbus Day, legal holiday, business in New York suspends.

Tuesday

Loew stock on New York curb.
Metro leases Sixty-First St. studio, New York.
Reported Goldwyn secures Savoy in 'Frisco and California in Los Angeles.
United Amusement Co. starts work in combating Lynch Enterprises in Texas.

Wednesday

J. A. Berst and Ernest Horstmann issue statements regarding United Picture Theaters' receivership.
J. P. Morgan millions reported back of new $100,000,000 Loew organization.
Charles C. Pettijohn to join Selznick organization in important capacity.

Thursday

National Picture Theaters, Inc., formed with $15,000,000 capital. Thought to be Selznick move.
Sultzer's Park in Harlem bought for studio. May be Goldwyn's eastern studio.

Friday

Joseph F. Lee leaves Louis B. Mayer organization.
Hobart Henley leases 125th St. studio.
A. S. Kirkpatrick made general manager of Robertson Cole Distributing Corp.
Famous Players to issue $10,000,000 in 8 per cent. cumulative preferred stock.

Saturday

Selznick buys property for $1,500,000 studio on Long Island.
Lew Cody specials to be distributed by Robertson Cole..
L. J. Selznick reported again active in World Film.
Powers Film Products declare special 5 per cent. dividend.
B. S. Moss to erect at least six houses in New England. Loew buys eight in Texas.
Arthur Ziehm secures foreign rights to series of Hall Room Boy Comedies.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Wallace Reid Scores a Knockout in Finely Handled Version of Stage Play

Wallace Reid in
"THE LOTTERY MAN"
Paramount-Artcraft

DIRECTOR ..... James Cruze
AUTHOR ..... Rida Johnson Young
SCENARIO BY ..... Elmer Harris
CAMERAMAN ..... Frank Urson
AS A WHOLE ..... One of the best, if not the best, all around comedies that has been issued in many moons.
STORY ..... Taken from a successful stage play but it comes through like fresh stuff.
DIRECTION ..... If James Cruze had never made another picture this would stamp him as an excellent director.
PHOTOGRAPHY ..... Very fine all the way
LIGHTINGS ..... Give sets and players a natural appearance.
CAMERA WORK ..... Every once in a while the scenes are varied by a shot from an unexpected angle.
STAR ..... Put this at the top of the list of his productions and you won't go wrong.
SUPPORT ..... Harrison Ford makes excellent running mate for Reid; Wanda Hawley is the kind of a girl any man would like to make love to; others in the cast up to the mark.
EXTERIORS ..... Always suit the action; some of them decidedly pretty.
INTERIORS ..... First rate
DETAIL ..... Titles are good for a quantity of laughs, lots of incidental business that shows ingenuity on the part of the director and the continuity writer.
CHARACTER OF STORY ..... Clean and bright
LENGTH OF PRODUCTION ..... 4,404 feet

You've heard a lot of talk abut "better" pictures for the coming season. Perhaps there is something in the optimistic promises that every worth while producer in the game subscribes to. Meanwhile we'll wait and see and (get this straight and mark it down on your little booking calendar) "The Lottery Man" runs all the way up the good, better, best scale of the productions starring our old friend Wallace Reid, and stands at the top with a victory flag waving over the 100 per cent. mark.

It's a long while since a greater amount of clean, invigorating, wholesome fun has been injected into a photoplay. They start off with a comedy wallop in the scenes of college life where Wallace and his chum Harrison Ford solve the problem of living joyously even in the dispiriting atmosphere of a class room; they follow through with a consistent story of newspaperdom and the carrying out of an ingenious idea of an impecunious reporter in search of a "whale" of a feature article, and they close with a laugh, not forgetting the heart throb of youthful romance fulfilled.

Quite properly, the comedy element was considered first and the audience is put in a good humor from the moment Reid and Harrison Ford are met in the college classroom. Then a boy and girl romance is introduced between Wallace and Wanda Hawley, who treasures for years to come a candy bag purchased by her hero at the Campus confectionary shop. This romance, used as the picture advances to heighten the suspense of the story, is handled with extreme delicacy. Sentiment is there, but it is never overdone.

No unnecessary footage is utilized in getting into the swing of the action after the boys have left college, Ford to become proprietor of a newspaper which he has inherited, Reid to become a special writer on the sheet. The stock market causes Reid's downfall, and to make good the money he has borrowed from his tolerant boss, he hits upon the great scheme of offering himself as a husband in a lottery to be conducted by the newspaper. As a circulation builder nothing ever touched "The Lottery Man" contest, but the numerous complications become yet more involved when Reid falls genuinely in love with Wanda and she spurns him as a money-grabber.

The cast includes: Fannie Midgley, Sylvia Ashton, Carolyn Rankin, Winifred Greenwood and others.

Worth All of the Publicity You Can Give It

The Box Office Analysis for the Exhibitor

No matter what sort of a show shop you are running, this is the sort of a picture that you ought to have. It is a high-class comedy, but you need not be afraid that it will go over the heads of your folks even if you figure that they like broad humor. Either by intent or accident the director has included some low comedy stuff in scenes presenting Winifred Greenwood, who, as you may recall, is extraordinarily thin. From an artistic standpoint they might have been toned down, but for a picture they may be considered advantageous.

"The Lottery Man" idea and title lends itself to various forms of special exploitation. At no great expense you might have coupons printed for distribution among your women patrons, the printing on the coupons indicating that each one means a chance on a husband. These same coupons might be sent through the mail to a selected list of your patrons.

ROBERTSON-COLE PRODUCTIONS

We Sell Not to You, But For You

The selling of pictures to you is the idea of selling pictures for you.

To achieve a single sale is not important. But to prove so valuable to you that you become a regular customer is vitally important.

To make you a regular customer it is up to us to make regular customers for you.

If you fail to make money there is danger that we may lose you as a customer.

Wherefore, we must insist that every unit in our organization concentrates on helping you to make money.

Our idea of helping the exhibitor is not to begin when he signs the contract, but to start when the production of the picture commences.

Neglecting none of the necessities of great artistic success, we still must keep in sight the main idea, the profit of the exhibitor and our consequent profit.

Of prime importance in this is the establishment of the exhibitor on the basis of a business partner.

Therefore your criticism and advice will be accepted as the suggestion of one business associate to another.

It is our mutual interest that the product be the best, the price fair, and that the square deal shall dominate business relations.

No industry can survive if any particular division of the industry plays the hog.

The distributor cannot gouge the exhibitor and expect not to suffer from the reaction which affects the entire industry.

The exhibitor cannot compel the distributor and producer to operate without profit and expect not to suffer from a poor quality of product.

If the sense of fair dealing does not dictate this a desire for profits and business horse sense should.

Producers and distributors will flourish through the exhibitors' prosperity and we know it.

We are building a strong house on firm foundations. We are building with the exhibitor and for the exhibitor—thereby for ourselves.

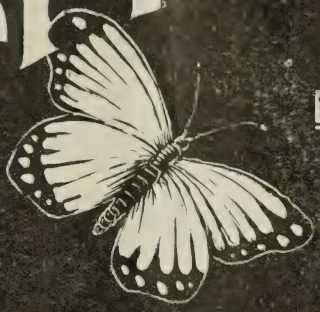
We welcome your partnership and co-operation in a great enterprise.

ROBERTSON-COLE DISTRIBUTING CORPORATION.

Vice-president and General Manager.

ROBERTSON-COLE PRODUCTIONS

Broken Butterfly



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Maurice Tourneur Special

The whole world knows Maurice Tourneur is a great artist. He represents the most famous creative genius of the day All of his art, all of his genius, all of his superb dramatic conception is in this masterpiece.

Available at all

ROBERTSON-COLE

EXCHANGES

ROBERTSON-COLE

THE MEN WHO SERVE

Robertson-Cole representatives are those who personally carry to the exhibitor the big message of the organization. They are ready to serve you in the Robertson-Cole way.

Following is a list of branch managers and the places where you will find the spirit of service and co-operation that radiates throughout the Home Office:

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J. F. Gill	1219 Vine St.	Philadelphia
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Joe L. Merrick, Field Manager

SUPERVISORS

O. H. Hansen Newt. E. Levi Fred. G. Sliter

ROBERTSON-COLE, Distributing Corporation.

Vice-President and General Manager.

Old Theme Done From New Angle Should Please

"BLIND HUSBANDS"
Jewel Prod.—Universal

DIRECTOR.....Eric Von Stroheim
AUTHOR.....Eric Von Stroheim
SCENARIO BY.....Eric Von Stroheim
CAMERAMAN.....Ben F. Reynolds
AS A WHOLE.....A "special" to be sure; exceptionally fine production that registers right through.
STORY.....Familiar "neglected wife" theme made into a really worth while presentation.
DIRECTION.....One of the picture's biggest assets; handled old story in a new and intelligent way.
PHOTOGRAPHY.....Excellent
LIGHTINGS.....Very good
CAMERA WORK.....Exceptional shots on mountain sides; secures fine variety of angles.
PLAYERS.....Von Stroheim gives splendid performance and H. Gibson-Gowland presents unusually realistic character portrayal.
EXTERIORS.....Some beautiful mountain scenery serves as a suitable background.
INTERIORS.....Acceptable
DETAIL.....Usually given careful attention; backdrop used for one set seemed unnecessary.
CHARACTER OF STORY.....Nothing offensive
LENGTH OF PRODUCTION.....7,800 feet

"Blind Husbands," written by and produced under the personal supervision of Eric Von Stroheim brings forth the old-time story of the neglected wife as a basic theme. But you may rest assured that this is not a drawback when it comes to calling it a "special," for it is well handled and sure to get over on its own merit. It is one of the best pictures of the season.

Von Stroheim deserves praise not only for his characterization, but for his first production as a director as well. It is decidedly above the work of routine directors. The tempo of the story is too slow at times, with the story incident dragging through too much footage.

There is one inexcusable slip and it seems to be a bit unnecessary and that is the use of a painted drop showing the exterior of the "Pinnacle Hut."

Sam De Grasse, an American surgeon, and his wife, Francelia Billington, are staying at a hotel in the Alps, as is. Eric Von Stroheim, a lieutenant in the Austrian Army pays marked attentions to the wife while the unthinking husband proceeds to enjoy himself in his own way—reading, playing with the children of the village or renewing his acquaintance with Sepp, the guide, played by H. Gibson-Gowland, who gives about the most realistic bit of character portrayal that has been done of late.

The officer makes good use of an opportunity to force upon the unhappy wife a realization of her husband's neglect, but Francelia really loves her husband despite his indifference and although unwilling to yield to willun's suggestions, she gives a vague promise but later retracts it in a note which she slips under the door of his room. Undaunted by the retraction, Eric seeks Francelia's room at midnight but is foiled by Sepp, his suspicion of the natty officer already having been aroused.

Eric and De Grasse start out on a perilous mountain expedition and after much struggling the pair reach the pinnacle where the doctor picks up a letter which drops from the pocket of Stroheim's coat. He recognizes the handwriting of his wife but the letter blows away before he reads its contents. The suspicion with which he has already connected his wife and the willun are enhanced, and immediately the thought of the worst seizes him. In the struggle which follows he promises to spare willun's life if the latter tells the truth. In reality he is innocent of any wrong-doing but fearing that De Grasse's convictions are too strong to believe him innocent, Eric admits being guilty of the supposed wrong, and is left alone on the peak.

While picking his way back down the rugged cliffs De Grasse finds the note which proves the innocence of his wife and Stroheim, though too late, for Stroheim throws himself from the mountain top. The husband and wife are happily reunited.

Artistic Production and New Atmosphere Should Put This Over

Box Office Analysis for the Exhibitor

In all likelihood your folks have seen the unhappy wife problem flashed before them many times before, but you are safe in assuring yourself that they won't condemn this production from that standpoint because even the more critical among your patrons will concede that new twists and more or less new atmosphere lend a certain newness that will cover up any shortcomings on the story end of it.

You are safe in billing this as clean, wholesome entertainment. Play up the idea of the Swiss country background which, on account of its rarity will probably reach those ever in search of something new in the way of atmosphere.

If you have played "The Unbeliever," "Hearts of the World," and especially "The Heart of Humanity," you may recall to your patrons that the willun of the above successes does what is probably the best work of his screen career in "Blind Husbands."

Adolph Zukor
PRESENTS
BILLIE
BURKE
(By Arrangement with
F. Ziegfeld Jr.)
in
"SADIE LOVE"
A Paramount-Artcraft Picture
By Avery Hopwood
Have You Forgotten
The Billie Burke of "The Misleading Widow." The fascinating comedienne whose popularity drew the big crowds for you.
Certainly not.
Well, then, here's another chance to cash in big—Billie Burke in "Sadie Love!" Enough said!
Directed by John S. Robertson
Scenario by Clara Beranger
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK
Paramount
Artcraft
PICTURES

Metro's Screen Adaptation of Well-Known Stage Play Proves Fairly Warm

May Allison in

"FAIR AND WARMER"

Metro

DIRECTOR ..... Henry Otto
SUPERVISED BY ..... Maxwell Karger
AUTHOR ..... Avery Hopwood
SCENARIO BY ..... June Mathis and A. P. Younger
CAMERAMAN ..... Arthur Martinelli
AS A WHOLE ..... Light farce comedy well produced; has many amusing situations.
STORY ..... Adaptation of stage play
DIRECTION ..... Made the most of humorous bits and registered comedy atmosphere first rate.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... The usual thing
CAMERA WORK ..... Acceptable
STAR ..... Took a little time to get warmed up
SUPPORT ..... Well selected cast seemed to get a lot of fun out of their roles.
EXTERIORS ..... None needed
INTERIORS ..... The proper thing
DETAIL ..... Stuck pretty close to the original stage production.
CHARACTER OF STORY ..... Inoffensive farce comedy entertainment.
LENGTH OF PRODUCTION ..... 5,800 feet

Metro has prepared the screen version of Avery Hopwood's well-known stage play, "Fair and Warmer," which had a long run on Broadway nearly two seasons ago with Madge Kennedy playing the lead, assisted by John Cumberland.

In presenting May Allison as the shero in the picturized "Fair and Warmer," Metro has succeeded in adhering to the farcical theme as presented on the stage. It starts off by emphasizing the extreme devotion of May and her husband, Pell Trenton, for each other. However, the real action is rather slow in getting started and the players don't seem to get warmed up to the situation until well on the second reel.

Pell very carelessly makes a date to attend a meeting of the "Mystic Shrine" on the night that May and he are to visit their neighbors, Billie and Laura, on the floor below. However, Billy's butterfly wife has made a theater engagement with Phil Evans, a friend of her pre-marriage days. This calls off the date as far as the two couples are concerned and May is left to console poor Billy while hubby Pell leaves for his "meeting," in reality a young poker game with the boys at the club.

Left alone with May, Billy proceeds to bemoan the fact that he is too easy with his wife—that he should take some of Pell's advice and "hit the high spots" once in a while, all of this leading May to believe that hubby is not true to her. Right then and there Billy and May concoct a "compromising" arrangement to arouse the jealousies of their respective "better halfs."

They start off by mixing a cocktail, neither of them knowing a thing about liquor. From here on the picture is very amusing and is sure to get many laughs. The avenging pair put about everything but the liquor license into the cocktail and the result is "some kick," and its effect on Billy and May bring forth some sure-fire comedy stuff. This part ought to go over big except, possibly, at a prohibitionists meeting.

Pell returns from his club at the same time that Laura and Phil return from the theater and are greeted by fumes of liquor and the hardly recognizable "compromisers." Billy and May are very funny indeed in their efforts to explain the "how come" of the thing and the final reconciliation on the part of the two couples with right hands up saying "Never Again" closes the picture.

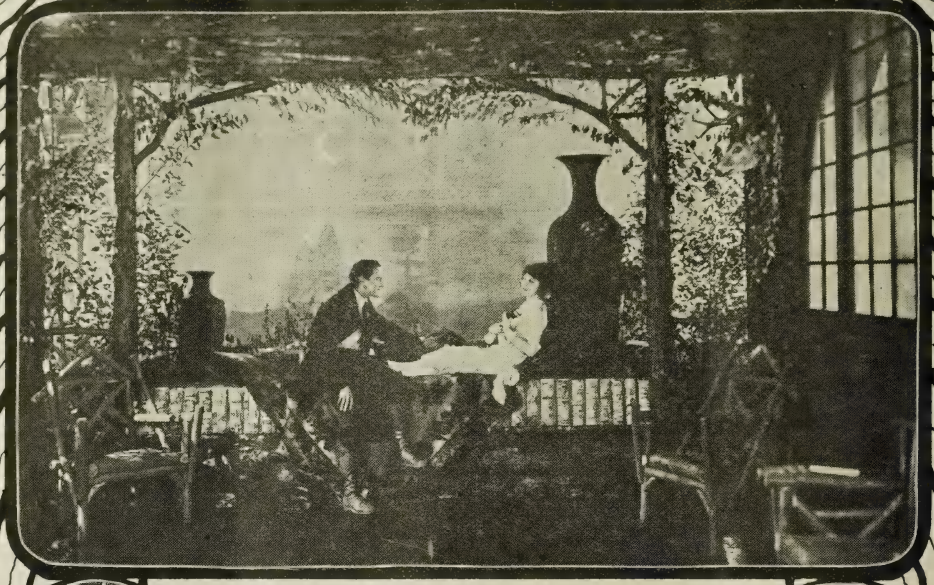
Play Up Fact That it is an Adaptation of Stage Play and it Should Go Over

Box Office Analysis for the Exhibitor

You shouldn't have any trouble in putting over Metro's latest offering, "Fair and Warmer," starring May Allison, because Avery Hopwood's story is well known for its long run on Broadway and no doubt one of the road companies played your town, in which case, all you should have to do is to refer to the title and tell your folks that it is an adaptation of the famous stage production.

A light, farcical comedy, with some really humorous situations that doesn't run into the ridiculous is relished by most any audience. Tell your folks that it is the story of a wife who supposes her husband is false and of her efforts to make him jealous. By all means secure some stills of the more amusing situations. For instance, a picture of May with ice bags to her head which you could call "the morning after."

The theme doesn't lend itself particularly to catchlines but if past performances have indicated results along this line you might try: "What would you do if your husband came home and found you in another man's apartment, intoxicated? See how May Allison works out her salvation in Metro's highly amusing screen adaptation of the well known stage play, "Fair and Warmer."



E. K. LINCOLN

IN

"THE INNER VOICE"

DIRECTED BY R. WILLIAM NEILL

PRODUCED BY

AMERICAN CINEMA CORPORATION

WALTER NIEBUHR PRES.

411-FIFTH AVE.
N.Y.

Will Rogers Puts One Over

Will Rogers in
Goldwyn
"ALMOST A HUSBAND"

DIRECTOR .....Clarence G. Baker
AUTHOR .....Opie Read
SCENARIO BY .....Not credited
CAMERAMAN .....Norbert Broden
AS A WHOLE.....Simple, human, entertaining, with slight melodramatic story.
STORY.....As the result of a game at a party, hero, a bashful, awkward, schoolmaster, is married to the wealthy banker's daughter.
DIRECTION.....Made the most of every opportunity and never failed to put over real, honest-to-God human interest.
PHOTOGRAPHY.....Excellent throughout
LIGHTING .....Good
CAMERA WORK .....Acceptable
STAR.....A pleasure and a delight
SUPPORT .....Most excellent
EXTERIORS .....Well selected
INTERIORS.....Consistent with the atmosphere
DETAIL.....Several little touches that add to the value of the picture.
CHARACTER OF STORY .....Wholesome
LENGTH OF PRODUCTION.....4,818 feet

This is good entertainment, the kind that has universal appeal. If your audience don't like it there is something the matter with your audience. It is not a side-splitting farce, but good, clean, humor throughout, causing snickers and chuckles that strike right at the heart of the average human being.

The star part is ideally suited to Will Rogers. He is not called upon to act but merely to be his own natural self and he does it to perfection. As an awkward, bashful, country school teacher, he's a bear, and then some. He proves, that with the right kind of a vehicle he is as good a screen comedian as he is on the stage. And with it all he has something more than comedy, that indefinable touch of humanness that makes him lovable.

Other features of the picture are as well deserving of praise as the star. The director has taken full advantage of every situation and has remembered that brevity is the soul of wit. The supporting cast has been well selected, the locations are good and in many cases beautiful, and the camera work and lighting fully up to standard.

Will, while studying law, gets a job as a country school teacher in a little town. The town banker is a big guy in the life of the little community and naturally very arrogant.

At the annual party which he gives for his poor relations and the people of the town they play a game of forfeits. His daughter, the belle of the village, for her forfeit is told she must marry the first man coming through the door. Will, of course, is the man. The banker details one of his poor relations studying for the ministry to perform the ceremony, not knowing that the young man was ordained that morning. The marriage performed as a joke turns out to be real. Will agrees to release the girl, but she begs him to let it stand, as it will serve as a means of keeping her from being forced to marry Zeb Sawyer, a man she does not love.

The banker and Zeb try to drive Will out of the town, but he is one of the sticking kind, and refuses to go. At last when Zeb finds that he cannot get the girl he starts a run on the bank. Will saves the day by means of a little real money and numerous bags full of horse shoes with $20,000 marked on the outside of each. O course it ends up by the almost husband becoming a real husband.

One of the real outstanding features of the picture was the titles. They do a lot to put the picture over.

Peggy Wood as the banker's daughter was consistently good throughout.

You Can Go the Limit On This One

The Box Office Analysis for the Exhibitor.

Here is one that you can boost to the limit and get away with big business and a pleased audience. You cannot go too far with your bally hoo, for no matter what you say your audience is bound to like it, that is if they are real honest to goodness human people.

There has been some danger in the past of saying too much about famous stage stars when they appeared in pictures, but this is not the case with this one. Will Rogers, and of course you realize that all your pulling power is right in that name, will make good any assertion that you may make in your advertising. He delivers the goods all the time. Use his name and pictures in every way that you can get them over.

Build your add copy around the circumstance of a man going through a marriage ceremony as a joke and then when it was all over finding out that it is real. That should stimulate curiosity to find out what the hero did. You might also use the author's name to good purpose and the fact that the picture is based on the story "Old Ebeneezer." But above all play up Will Rogers for he will get you the money.

A FAT BOX-OFFICE

~IS THE RESULT OF A PROPER FILM DIET FOR YOUR THEATRE

Theatre diet, which develops a pleased and steady patronage, and human diet are in principle the same.

Both require good stuff, pleasingly prepared, clean, attractive and varied. Give that sort of thing to your theatre and the box-office will show results. Its red corpuscles are greenbacks.

If the box-office inclines toward leanness, glance over the Metro menu of releases and watch it brighten up.

For first of all SCREEN CLASSICS, Inc. productons have the STUFF in them, the QUALITY. Big stars of great popular appeal—**VIOLA DANA, BERT LYTELL** and **MAY ALLISON**—in plays that already are rated A-1 in the public's register of approval.

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The Oliver Morosco hit by Frederic and Fanny Hatton

PLEASE GET MARRIED
Starring
VIOLA DANA
Another Morosco Ten Strike by James Cullen and Lewis Allen Brown

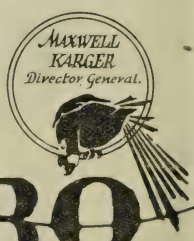
FAIR AND WARMER
Starring
MAY ALLISON
The World Famous Selwyn Play of Avery Hopwood's

THE RIGHT OF WAY
By Sir Gilbert Parker
Starring
MR. LYTELL

THE WALK-OFFS
The Popular, Morosco Comedy
Starring
MISS ALLISON

THE WILLOW TREE
From J. Harry Benrimo's Harrison Rhodes' Cohan and Harris Record Breaker
Starring
VIOLA DANA

and the first of the World Celebrated Drury Lane Melodramas
THE BEST OF LUCK
By Cecil Raleigh and Henry Hamilton
WITH AN ALL STAR CAST



METRO
PICTURES CORPORATION

JURY IMPERIAL PICTURES, LTD., EXCLUSIVE DISTRIBUTORS THRUOUT GREAT BRITAIN. SIR WILLIAM JURY, CHAIRMAN.

Russell's First Fox Only Fairly Satisfying

William Russell in
"SACRED SILENCE"
Fox

DIRECTOR.....Harry Millarde
AUTHOR.....Roy Sommerville's adaptation of "The Deserter," by Robert Paton Carter and Anna Alice Chapin.
SCENARIO WRITER.....Howard Irving Young and C. Doty Hobart.
CAMERAMAN.....George W. Lane
AS A WHOLE.....Mildly interesting story of army officer's fidelity with few fairly suspenseful moments.
STORY.....Too long in getting started but gives Russell chance to play martyr sacrificing career.
DIRECTION.....Army detail fair with no slips and at times very good.
PHOTOGRAPHY.....Fairly good
LIGHTINGS.....Ordinary
CAMERA WORK.....Nothing very special
STAR.....Has little real opportunity
SUPPORT.....George McQuarrie really gets the big punch scenes and almost gets away with the picture; Agnes Ayres sweet as secret service hero.
EXTERIORS.....Nothing unusual
INTERIORS.....Satisfactory
DETAIL.....Fairly well worked out
CHARACTER OF STORY.....Inoffensive
LENGTH OF PRODUCTION.....5,600 feet

There isn't a terrible lot in "Sacred Silence" for Bill Russell, the first of his productions for Fox. Bill, as a Captain in the Army, sacrifices himself as much for the uniform he wears as to save a woman's honor, the pride of his Colonel and the reputation of a young Lieutenant who is almost his brother. Bill rarely has a chance to show the stuff that has made him a popular drawing card and because of this at times it becomes tiresome and draggy and at the end gives George McQuarrie, who really killed the Lieutenant because of an affair with his wife, the big punch—when McQuarrie confesses of the murder.

McQuarrie at this point, insane or nearly so because of his absolute discovery of the unfaithfulness of his wife, confesses to the murder and thus gives Bill a clean bill of health so that he may be restored to his Captaincy and marry Agnes Ayers, and really does the best work shown in the production. Certainly Russell does nothing throughout the long run of the story to outstrip McQuarrie's unusually good work at this point.

Jimmie Morrison, as Lieutenant Harrison, is deep in an affair with the wife of his Major, McQuarrie. His mother, much upset about it and fearing a scandal, prevails on Bill, as Captain Craig, to break up the affair. Bill secures Jimmie's promise not to go near the Major's wife. But Jimmie weakens, Bill reaches the Major's wife just before Jimmie arrives. There is an argument, a fight, and, accidentally, Bill shoots Jimmie in the shoulder.

Just as they are planning to get Jimmie away, the Major enters, sees his wife's arms around Jimmie's neck and shoots. Morrison is killed. To avert scandal and to save herself the Major's wife prevails on Bill that his shot has killed Jimmie. She also prevails on Bill to desert the Army sooner than exploit the whole mess which would involve herself, her husband and the Army, to say nothing of Jimmie.

It's a rather silly sort of thing to believe that an upright, upstanding Army officer, would sacrifice himself under such circumstances, but Bill does. He disappears.

Shero Agnes Ayres then arrives as a secret service worker whose job is to round up deserters. She finally tracks Bill to the underworld and of course falls in love with him. From there on it is just a question of time before McQuarrie confesses.

The supporting company is unusually good. Jimmie Morrison makes his first appearance since he returned from the service and although they kill him off early his work is up to his usual standard. Agnes Ayres who will be remembered for her work in the O'Henry stories playing opposite Edward Earle, looks trim and sweet but hasn't a lot to do. McQuarrie really has the best of all the characters in support.

Bank on Bill's Previous Work to Put This Over

The Box Office Analysis for the Exhibitor

For a long time Bill has been accepted in westerns and his reputation has been built considerably on portrayals of characters of the wild and woolly. Just how his friends are going to accept him in this sacrificial role is questionable. You had better bank on his past record rather than laying too much stress on this, his first Fox production. It's a pity they didn't give him a better story.

For catchlines you might use something like the following: "What would you do if called upon to sacrifice yourself to save a woman's reputation and that of a boy whom you loved?" Or, "Would you sacrifice yourself to save the honor of the United States Army? See how William Russell solves this tremendous problem in 'Sacred Silence.'" "Would you be willing to sacrifice your future and your reputation to save others? William Russell does. See how it is all worked out at the Blank Theatre."

Mae Murray in

A Leonce Perret Picture

Produced by
Acme Pictures Corporation

Pathé
Distributors

"The Twin Pawns"

a drama suggested by Wilkie Collins' famous novel "The Woman in White."

He stole silently into her bedroom when the clock was striking twelve, arms outstretched, and wrapped and hidden from head to foot in a ghastly winding sheet.

Why did he do it? What had he to gain?

A stirring story, well done.

I've just made a date with Opportunity—if you'd like to meet her at the same time, drop me a line and I'll drop you a hint.

Lewis J. Selznick

Classic Stage Melodrama Not Particularly Well Handled

Robert Warwick in

"IN MIZZOURA"

Paramount-Artcraft

DIRECTOR ..... Hugh Ford
AUTHOR ..... Augustus Thomas
SCENARIO BY ..... Beulah Marie Dix
CAMERAMAN ..... William Marshall
ON THE WHOLE ..... Adaptation of a famous old melodrama, consistently treated throughout.
STORY ..... Simple and typical of its kind, but much of its strength lost in the picturization.
DIRECTION ..... Consistently good with no special feature to cause unusual comment.
PHOTOGRAPHY .. Good, especially in the exteriors
LIGHTINGS ..... Good throughout
CAMERA WORK ..... Good but not unusual
STAR ..... Will be enjoyed by his admirers
SUPPORT ..... Eileen Percy is good to look at but has little dramatic ability. Balance of the cast acceptable. Robert Cain made a good villain, the kind the gallery gods always hiss.
EXTERIORS ..... Usual small country town settings
INTERIORS ..... Satisfactory
DETAIL ..... In harmony with character of story
CHARACTER OF STORY ..... Clean wholesome entertainment.
LENGTH OF PRODUCTION ..... 4,475 feet

Had "In Mizzoura," first seen the light of day on the screen instead of the stage it is extremely doubtful whether it would have become the melodramatic classic that it is now considered by all legitimate theatre goers. Certainly much of its dramatic possibilities, its powers to thrill, have been lost entirely in the picturization.

As it stands it is only a fairly good picture with little or nothing to lift it out of the ordinary. It is well directed, well photographed and well lighted. It would have been vastly improved however had a woman with real dramatic ability been placed in the supporting role of Kate Vernon. Eileen Percy neglects every opportunity to act that the story provides and there is certainly no lack of opportunity.

Robert Warwick, as Jim Radburn, the sheriff who has never killed a man, is repressive throughout, and handles a part which presents untold opportunities to over-act in a manner that is delightful to witness. Robert Cain as Robert Travers, is a smashing good villain and walks away with most of the acting honors of the production.

The story is delightful in its melodramatic simplicity. Kate Vernon is the daughter of poor parents, in a little country village, who has been sent away to school by Jim Radburn, the sheriff of the county, who is in love with her. The story opens with Kate's return home from school, very very much of a lady.

The uncultured life of her parents grates on her and as for the lover of her youth, she has no use for him at all. While away she has fallen in love with Robert Travers, who is a regulation deep dyed villain, already possessed of a wife. Travers robs the express car on which one of the village young men is the messenger. He then appears in the village to persuade Kate to run away with him.

At the drug store he is recognized by the former express messenger, who has been released from jail, and in escaping shoots and kills a Pinkerton detective. Travers flies to Kate's home and persuades her to conceal him. Believing him innocent Kate trys to throw the sheriff off the scent, but our hero is right up to his job and refuses to be blinded. Friend villain then escapes because hero does not want to spoil his reputation by killing a man. He is eventually captured after a good chase by the sheriff who is forced to defend him from lynching by the posse. Friend villain escapes again and is shot by the former express messenger. Kate realizes what a fool she has been and falls in the hero's arms to the usual happy ending.

Others in the cast not previously mentioned were, Noah Beery, Monte Blue, and many others.

Will Probably Please Any Audience

Box Office Analysis for the Exhibitor.

The most valuable feature of this production is the fact that it is adapted from the famous stage success by Augustus Thomas. Play up the author's name and the name of the picture. Whereas the picture is slightly disappointing from a dramatic standpoint this feature is not of such a nature as to seriously displease your patrons. It is not a big picture by any manner of means, but on the other hand it will not displease.

Tell your people that it is a good old fashioned meller, with a villain to be hissed at, and all the good old fashioned melodramatic thrills. It will probably please your audience. But don't claim too much for it from a dramatic standpoint as it will not measure up. And don't forget that all the pulling power is in the name, "In Mizzoura," Augustus Thomas, and Robert Warwick. These are the three features for all your advertising.

Put Your Finger on the Map, Touching Any City in America

Wherever your finger rests, in any community from 20,000 to 6,000,000 population, there you find the largest and most important first-run theatres playing the powerful productions released by the W. W. Hodkinson Corporation.

In a crowded market, with many organizations making or claiming to make big pictures, if you hit a town where some of the big first-run factors are shut out, stop and take a census and you will find that the productions released by Hodkinson are not the ones barred.

Hodkinson releases are in and playing.

This situation is not due to any special liking or affection for our organization or its membership.

It is due to the bigness and the merit of the pictures we release.

Producers of big pictures have not sought us as their releasing mechanism except on the ground that we do more for a picture we take and like than any other distributor can do.

We have said before—and we say again now—that the Hodkinson organization does not have to force over on the exhibitors below-grade pictures to meet our overhead expenses.

We give good pictures everything that's in us to give—effort, brains and intelligence—and everything they deserve.

Having big and worth-while productions explains why we are in all the big first-runs, and are serving four thousand theatres besides, while some other organizations cannot get in.

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Eight Months on Broadway for Doris Kenyon

This little beauty opened her first New York stage starring season on the night of October 7, at A. H. Wood's Eltinge Theatre.

She is the over-night hit of a seven-million population city, in "The Girl in the Limousine."

At Three Dollars top she will be playing on Broadway—

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And it would surprise no one if she played in this one theatre an entire year. That's how big a hit she is.

While the two and three dollar top audiences are waiting for her to come to town

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TITLE

A dozen thrills in every reel of the

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A perfect—an absolutely all-star

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Including Gail Kane, Edmund Breese and Jackie Saunders

That is all anyone can say about Ivan Abramson's newest production

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304 Ozark Bldg., Kansas City, Mo.

Light Comedy Gets Over Nicely

June Caprice and Creighton Hale in
"A DAMSEL IN DISTRESS"
Albert Capellani Prod.-Pathe

DIRECTOR ..... George Archainbaud
AUTHOR ..... P. G. Wodehouse
SCENARIO BY ..... Not credited
CAMERAMAN ..... Lucien Tainguy
AS A WHOLE ..... Entertaining, light comedy that keeps the crowd bubbling; some very interesting complications.
STORY ..... Adapted and Americanized from an English locale from Saturday Evening Post story of same name.
DIRECTION ..... Usually very worth while
PHOTOGRAPHY ..... Generally good
LIGHTINGS ..... Save for one or two bits, good
CAMERA WORK ..... Variety of angles obtained some good shots.
STARS ..... Both satisfactory; June Caprice more often in the foreground.
SUPPORT ..... Unusually good; William H. Thompson and Mark Smith strong in well rounded cast.
EXTERIORS ..... Some good shots of country estate and New York street scenes.
INTERIORS ..... Suitable
DETAIL ..... Well worked out
CHARACTER OF STORY ..... Light, frivolous and harmless.
LENGTH OF PRODUCTION ..... 5,000 feet

Capellani has taken a typical Wodehouse English story and Americanized it. Some of the humor has been lost in this change but even so, "A Damsel in Distress," goes over remarkably well. Those who liked the English surroundings and atmosphere in the Saturday Evening Post serial will miss a lot, but both June Caprice and Creighton Hale are shown to good advantage in this light and frivolous comedy and certainly William H. Thompson deserves a lot of credit in helping establish their romance.

June Caprice has the role of Maude Marsh, the daughter of the copper magnate, who is an easy going individual and is ruled by his aristocratic sister. The latter, objects strenuously to a certain Geoffrey, the object of Maude's affection. In order to prevent Maude from seeing the ardent swain, she has practically imprisoned the girl. Percy, Maude's brother, serving as her watcher. Reggie, the step-son of Aunt Caroline, has been selected by his mother to occupy the position of future husband for Maude. But Reggie loves the magnate's secretary, and has no more the intention of becoming the husband of Maude than she has of becoming Reggie's bride.

It is not long before Maude receives an epistle from Geoffrey, notifying her of the fact that he has returned from a sojourn abroad. While Aunt Caroline is away, Reggie takes Maude to New York where she leaves his car to telephone Geoffrey. She suddenly discovers that she left her purse behind and then sees Percy, her brother of corpulent proportions watching her too closely for comfort. Seeking refuge from his argus eye, she enters a taxi in which sits George Bevan, writer of a musical comedy success. She leaves him suddenly and Bevan soon encounters the enraged Percy who proclaims that Maude is his sister, but incurs the displeasure of the custodians of the law and is escorted forcibly to court. The morning papers carry the story of Percy's arrest and Bevan learns the identity of Maude.

He rents a summer home next to Marsh's estate and soon starts a campaign, of which the object is Maude. Quite quickly Pa Marsh grows very enthusiastic over the young man and soon announces Maude's engagement to him. In private, Maude tells Bevan of her affair with Geoffrey.

When Maude finally meets Geoffrey in a restaurant, she is astonished at his bad manners. Maude quickly leaves Geoffrey.

Bevan is about to sail for Europe, when he receives a call from Maude, on the telephone and the rest is evident. On the guarantee that he will never grow fat, for few love fat men, a meeting is arranged and then —well, you know.

Use Capellani's Name and that It's a Saturday Evening Post Story

Box Office Analysis for the Exhibitor.

You are going to be taxed to present "A Damsel in Distress" if you go in for big lobby exploitation stunts because there isn't very much in the story to help you. But you can go very far indeed in your promises that this newest Creighton Hale-June Caprice production is there. It is an unusually good, light comedy.

It's a Saturday Evening Post story and that means you have several million readers all ready to take a look. Besides, Capellani's name should mean considerable at the box office.

You might start a teaser post card campaign or a like newspaper campaign along this line: "What would you do if you were 'A Damsel in Distress?' Could you love a fat man? See what a 'Damsel in Distress' did." "Who chooses your husband, your aunt, yourself, or circumstances?"

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ILLINOIS and INDIANA—Greater Stars Productions, 716 Consumers Bldg., Chicago, Ill.

IOWA, KANSAS, NEBRASKA—A. H. Blank Enterprises, Garden Theatre, Des Moines, Ia.

MICHIGAN—Madison Film Exchange, Madison Theatre Bldg., Detroit, Mich.

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UNIVERSAL-JEWEL
PRODUCTION DE LUXE

Mystery Film is Complicated, But Produced Excellently

"THE OPEN DOOR"
Artclass Pictures—Robertson Cole

DIRECTOR ..... Dallas M. Fitzgerald
SUPERVISED BY ..... George M. Merrick
AUTHOR ..... Garfield Thompson
SCENARIO BY ..... Not credited
CAMERAMEN..... John K. Holbrook and James C. Hutchinson.
AS A WHOLE..... Elaborately produced mystery picture which is rather confusing at times, but maintains interest throughout.
STORY..... Well written; possesses strong element of suspense.
DIRECTION..... Players handled well and gave due importance to details but caused confusion in handling some bits.
PHOTOGRAPHY..... Maintained a high standard throughout.
LIGHTINGS..... Registered numerous good effects with creditable contrasts.
CAMERAWORK ..... Averaged good
PLAYERS..... A large and capable cast which lacks weak character; includes John P. Wade, Anna Lehr and Walter Miller.
EXTERIORS..... Not very many, but those used suit the story.
INTERIORS ..... Several excellent sets
DETAIL..... Worked out on wide scale, careful attention being paid to the little things.
CHARACTER OF STORY..... Heavy atmosphere; includes nothing offensive.
LENGTH OF PRODUCTION..... About 5,000 feet

Here is a mystery story which has interesting situations, a mystery which is really mysterious and keeps the spectator in suspense throughout. Produced on an elaborate scale, with a large and capable cast, it maintains interest and possesses many of the requisites of a successful photoplay. The largeness of the cast and the manner in which the story has been developed is rather confusing and there are times when it is very difficult to follow the plot. The characters do good work and have been wisely chosen.

John P. Wade, as Joe Moore, after serving years in prison, is released, with five years being taken from his total sentence for his good behavior. He returns to the city, hunts up the two men with whom he made an agreement years ago, and demands that he receive what belongs to him. Owens and Horton, the two other parties to the agreement, have previously been seen in a physical encounter in which Horton worsted his antagonist. The articles of the agreement and cause for the fight are not made known at the start and the seed of mystery is immediately sown.

Going to Horton's home, it is explained in a meeting between Moore and Horton that the girl, who is supposedly the latter's daughter is really Moore's child. The real mystery starts when Horton is found murdered. Owen's guilt in the matter is suggested when his daughter finds some shares of stock made out to Horton in his pocket.

From there on the story becomes rather complicated. There is a meeting between the owner of some mysterious papers and Walter Miller who impersonates Horton's daughter. He secures a copy of the agreement, known only to Owens, Horton and Moore. Later all the evidence is laid before officers of the law. Owens connection with the affair is understood when the terms of the agreement and some of Moore's observations are made known. It develops that Owens, being somewhat embarrassed financially, asked Horton to let him have a part of the sum of $25,000 which had been laid aside for Moore for his having taken the blame for appropriating bonds worth $100,000 and really taken by Owens. Later, Owens had made an effort to rob Horton's safe, but had been apprehended and fled, leaving a servant, a would-be theif, to cope with Horton. In the struggle ,the latter ,using a heavy blotter-holder, had slain Horton.

No Doubt About This Getting Over as a Feature

Box Office Analysis for the Exhibitor

This is a gripping mystery story which has been produced with care and a splendid cast. It should make a satisfactory offering for almost any theater. Those who revel in the mysterious will find in this a story that creates suspense at the stort and maintains that element of suspense to the very end. And it has its tender note, this grim drama linked about a murder that proves baffling. Produced on a large scale, and with a cast consisting of players of ability, it should meet with approval even in circles where the spectators are most critical.

Do not hesitate in promising your patrons something unusually interesting, for this certainly is big as a mystery play. It maintains interest and has all of the requisites of a successful production. You might mention the name of John P. Wade in your billing, for he gives a truly remarkable performance in the male lead.

Nearly everyone likes a good mystery and this certainly is a capital one. You should be able to g.. results with it and should have no doubts whether or not to exploit it on a large scale. In advertising, mention that it has a strong cast.

Strong Production Makes Up for Lack of Novelty in This One

Creighton Hale in
"THE BLACK CIRCLE"
World

DIRECTOR .....Frank Reicher
AUTHOR .....Raymond C. Hill
SCENARIO BY .....Giles R. Warren
CAMERAMAN .....Max Schneider
AS A WHOLE.....Possesses much action and love interest.
STORY.....Simple story, worked out nicely
DIRECTION.....Handled players well generally
PHOTOGRAPHY .....Very good
LIGHTS.....Secured pleasing contracts and numerous effects that are creditable.
CAMERA WORK.....Maintained a high standard from start to finish.
STAR.....Had a role that gave him plenty to do
SUPPORT.....Up to the mark; Virginia Valli makes a charming leading woman and Edwin Danison a wicked-looking villain.
EXTERIORS ..... Suit the story
INTERIORS .....Excellently staged
DETAIL.....Minor matters carefully attended to
CHARACTER OF STORY....Nothing objectionable
LENGTH OF PRODUCTION .....4,690 feet

Creighton Hale has an interesting sort of role in this one, in that instead of playing the role of a man-about-town or other parts more recently associated with him, he travels to a southern town, where he encounters a law-breaking organization which he combats with success and emerges a victor, ready to clasp his winsome leading lady in his arms.

There is nothing novel about the story which depends rather on the different situations in which it places the leading characters than upon any particular merit to be found in its theme.

Andy Ferguson is a cub reporter whose frankness has incurred the displeasure of his managing editor. As the picture gets under way, he is seen in the presence of the latter, receiving a severe scolding. He receives his assignment, and on his way out meets Lucy Baird, a southern girl, who has come north to gain newspaper experience and is having her troubles with the city editor. The two become acquainted and exchange assignments. The result, however, is not a satisfactory one, for Andy's story roasts one of the stockholders of the sheet and after the confession as to the exchange of assignments, both Andy and Lucy are unceremoniously discharged, with the result that the former accompanies the girl to her home down south.

In a southern city, Andy secures a position with a daily run by Lucy's father and soon his scorching editorials anger the bootleggers and other traffickers in whiskey. Andy receives a note threatening him with lynching, but ignores it and later openly challenges the known leader of the gang which had previously lynched three of its foes.

Phillip Parker, prosecuting attorney of the town, and Jacob Ackerman, sheriff, are in league with the liquor crowd and it is some time before Andy and Daniel Baird, owner of the town newspaper and later elected sheriff in place of Ackerman are able to cope with the gang. An attack on the home of Baird is fought off by Andy and the older man. After a long struggle, in which Andy falls into the hands of the bootleggers, and goes through quite a battle before he is finally able to secure his freedom, the alcoholic beverage distributors are rounded up, together with Ackerman.

Eager to escape punishment, the latter hurriedly turns state's evidence and exposes Phillip Parker as the real leader of the gang. Incidentally, Janet Ferguson, aunt of Andy, comes south to look into the doings of her nephew, recognizes Parker as the ex-president of a swindling mining corporation, and the entire gang, together with Parker is marched off to the hoosegow. Auntie, in spite of her elevated bearing, is quite a sport and after having done her share of the work, advises Andy to attempt to secure the hand of Lucy in marriage. Of course he isn't unsuccessful and the picture ends with a clinch.

This One Presents Many Possibilities

Box Office Analysis for the Exhibitor.

Here is an offering that has both action and love interest combined as well as artistic production in its favor and in spite of some weakness, makes a suitable offering for most houses.

Creighton Hale, who plays the stellar role in the production, makes the most of it, and his name should be given space in your notices. There is enough appeal in the picture, to have an effect at your box office, and the title certainly is an asset.

In exploiting, announce this as the story of a reporter who goes south, where he successfully fights off a combination of the town officials and a crooked gang. Proclaim it as a fascinating romance started in a newspaper office and you might find some room to mention the heroine.

While not a special, the picture measures up to the standard and will be accepted readily by the average picture enthusiast. You might use for a catchline, "What Would You Do If Threatened with Lynching? See Creighton Hale, etc."

Poorly Connected Sequences and Lack of Punch Fail to Make This Convincing

Kenneth Harlan and Helen Eddy in
"THE TREMBLING HOUR"
Universal

DIRECTOR .....George Seigmann
AUTHOR .....Kenneth Clark
SCENARIO BY.....Doris Schroeder
CAMERAMAN .....A. Gosden
AS A WHOLE.....Another crook meller
STORY.....Gets hero all mixed up with a gang of "Cheating Cheaters."
DIRECTION ..... Ordinary
PHOTOGRAPHY .....Acceptable
LIGHTINGS .....Ordinary
CAMERA WORK.....Nothing unusual
STARS.....Kenneth Harlan handicapped by poorly selected supporting company and Helen Eddy unconvincing as shero.
SUPPORT.....Henry Barrows does fairly commendable work in double role and Willis Marks plays small character part appropriately; others just "act."
EXTERIORS .....Hardly any
INTERIORS .....Usually the proper thing
DETAIL.....Makes the most of working material
CHARACTER OF STORY.....Ordinary crook meller not the least convincing.
LENGTH OF PRODUCTION.....5,570 feet

They've gone and done it again. Produced one of those unconvincing, acting-all-over-the-place crook mellers. But worse than all, they don't even give you anything to get excited about. In the very first reel they get hero out of jail, install him as a successful business man, send him to France for a little shell shock for convenience a little later in the story, then bring him home, a much decorated Captain. This sure is speedy work and may get by with some folks but the majority will just laugh at it.

As a whole, Director Seigmann, has evidently done the best he could with the material he had to work with, and toward the end he managed to work up a surprise in the form of a murderer's confession, which may compensate in a way, for the earlier sequences which were slow and unreal.

On his return from France, hero Kenneth Harlan, through the efforts of his friend District Attorney, Henry Barrows, is rewarded by the Government which returns to him, and destroys in front of him his prison record—all the evidences of his pre-war crooked past. Kenneth, still suffering from a bad case of shell shock, is persuaded by Barrows to go to California, the home of John Belding, his twin brother, also played by Henry Barrows.

Here it is that they ring in the "Cheating Cheaters" situation with Gertrude Astor, the central figure, assisted by a maid and a butler respected guests of Belding. However, the jewel theft episode takes a back seat when Belding is found murdered.

Here they manage to get over a little excitement as to the identity of the murderer. All suspicion seems to point to Harlan who was last seen talking to the murdered man and whose shell-shocked condition had previously caused him to attack a waiter during a moment of temporary insanity. But Helen Eddy, a niece of the dead man, who previous to this, had a little to do but just appear, comes to the rescue of Kenneth with whom she has fallen in love. She swears having seen her uncle the night he was murdered, after hero had retired. The "de-teck-a-tive" promises to "consider her statement carefully before accepting it" and meantime gives Kenneth at his request, a week to find a clue to the real murderer.

Then hero Kenneth just naturally picks out the phony chauffeur-detective as the murderer and very nonchalantly puts him through a third degree in which the dead man's twin brother appears before the accused man and brings forth the desired confession.

The cast included Willis Marks, Edna Shipman, Anna May Walthall and Clyde Hopkins.

Play Up Mystery Theory and Surprise Climax Which May Get It Over

The Box Office Analysis for the Exhibitor

"The Trembling Hour" is essentially a crook meller with perhaps one or two fairly exciting situations, but generally speaking, folks aren't going to get the least bit flustered as to the final outcome for things just happen along so unconvincingly and the thread of the story is so broken up into badly connected sequences, that the thing just can't help but bore them at times. Towards the end they work up to a fairly melodramatic climax but your patrons will have to be in a mighty forgiving and forgetting frame of mind to excuse the earlier reels.

If you do book it don't promise anything out of the ordinary in crook melodrama. You can tell your crowd that it contains an element of the "Cheating Cheaters" quality, that of a gang of crooks, double crossed by one of their own, if you think that will appeal to them, or you can go after the sensation-loving bunch by telling them that in "The Trembling Hour" they will find one of the "intrikut" murder mysteries with hero discovering the murderer and winning the girl.

Short Stuff

Bolshevism is the talk of the day, and due to the timeliness of the subject "Bullin' the Bullsheviki," which is a burlesque on the Lenine-Trotzky regime in Russia, will probably prove profitable. As far as the actual merits of the production are concerned, however, there is little to be said in favor of it. Advocating the policy of laughing Bolshevism to death, the Eff and Eff Producing Co. has made what is an inartistic burlesque. It is to be regretted that so little was made out of what could have been a really artistic farce, which coupled with the advantage of having an up-to-date topic for a foundation would have been a clean-up. An effort was made to get laughs with the titles, some of which are clever, but many of which are not at all funny. One very suggestive scene is included, "Trotzky" getting Lotta, the fair vamp from New York, in a room and starting the procedure of disrobing. They managed to get out of it fairly well however, showing the exterior of the room in the next scene and having "Troitzky" thrown out before he had continued the retiring process too far. Scantily dressed maids are seen in a dance in another bit and there is an ensemble terpsichorean effort, a bevy of girls doing the stepping in another portion.

The rest of the piece consists of shooting, killing and slapstick comedy of the ordinary sort. With an intelligent audience, the offering will not go, but in the pop houses it will probably be devoured with glee. An asset to the piece is its title, which offers advertising possibilities, and if properly exploited, will get the crowds coming your way. J. H. Badarraco acted as cameraman and Frank P. Donovan wrote and directed the four-reeler.

Bud Fishers famous pair, Mutt and Jeff, are as funny as ever in "Why They Left the Village," Fox, not a very good title for the subject, but a corking animated cartoon which will make them laugh, beyond doubt. Mutt impersonates the villain, as per the old fashioned melodrama, and Jeff, the poor but honest blacksmith, saves the day for the fair damsel when he propels her horse to victory in the race which makes her financially independent. Mutt has previously fastened two pairs of roller skates to the pedal extremities of the colt, but Jeff promptly gets behind and pushes the animal in ahead of the rest. In the end, Mutt gets his just deserts and Jeff, the heroine.

"The Why of a Volcano," an Eductional release, depicts the evolution of the volcanic cones. It is an interesting study, coupled with a number of spectacular shots of active volcanoes. The formation of he lava, the different forms of the rock in its molten and hardened forms, as well as explosions of the different craters are clearly shown. H. C. Burnham who photographed the film and produced the mechanical effects has made this an enlightening and entertaining study.

Although U. S. troopers are seen in plentiful numbers in "America's Watch on the Rhine," a new Red Cross offering, released through Educational, the atmosphere is one of peace rather than war. The picture shows the advance units of the American Army of Occupation in Germany and includes several highly interesting scenes of noted German spots, along the Rhine, in Treves and elsewhere. There are several portions in it that hold interest.

The South Tahoma Glacier of Mount Ranier has furnished Robert Bruce with the material for his newest scenic Educational, which he calls "Frozen Thrills." Imposing and majestic, rather than beautiful, the fields of ice have been expertly screened, and some excitement is provided when one of the three men who are seen in the number, is lowered into a crevasse in the solid mass. Bruce has secured quite a contrast by including bits of scenes showing the thrills of surfboard riding and travelling the watery roads of Florida as well as some other shots that possess much action. This is up to the Bruce standard.

Mrs. Joe. Martin, an educated ape, occupies the center of the screen most of the time in a new Universal two-reeler, written and directed by Fred Fishback. "A Jungle Gentleman," as the piece is called, gives Jimmy Austin the leading human role and allows him to pull numerous bits of comedy business, some of which are novel and good for legitimate laughs, while others are not quite as funny. The monkey gives his usually clever performance and provokes much mirth. Numerous damsels in scant beach attire are seen in the early portion, there being a feminine ball game with the usual hackneyed hokum. Austin appears on the scene and gets one of the maids to follow him and enter his office as assistant. The ire of another ardent youth is aroused and there is a chase. It is not long before the man-like Milton appears and for the rest of the picture his antics occupy the attention of the spectator. So cleverly are the stunts executed by the animal that a genuine punch is injected into the production which is quite acceptable.

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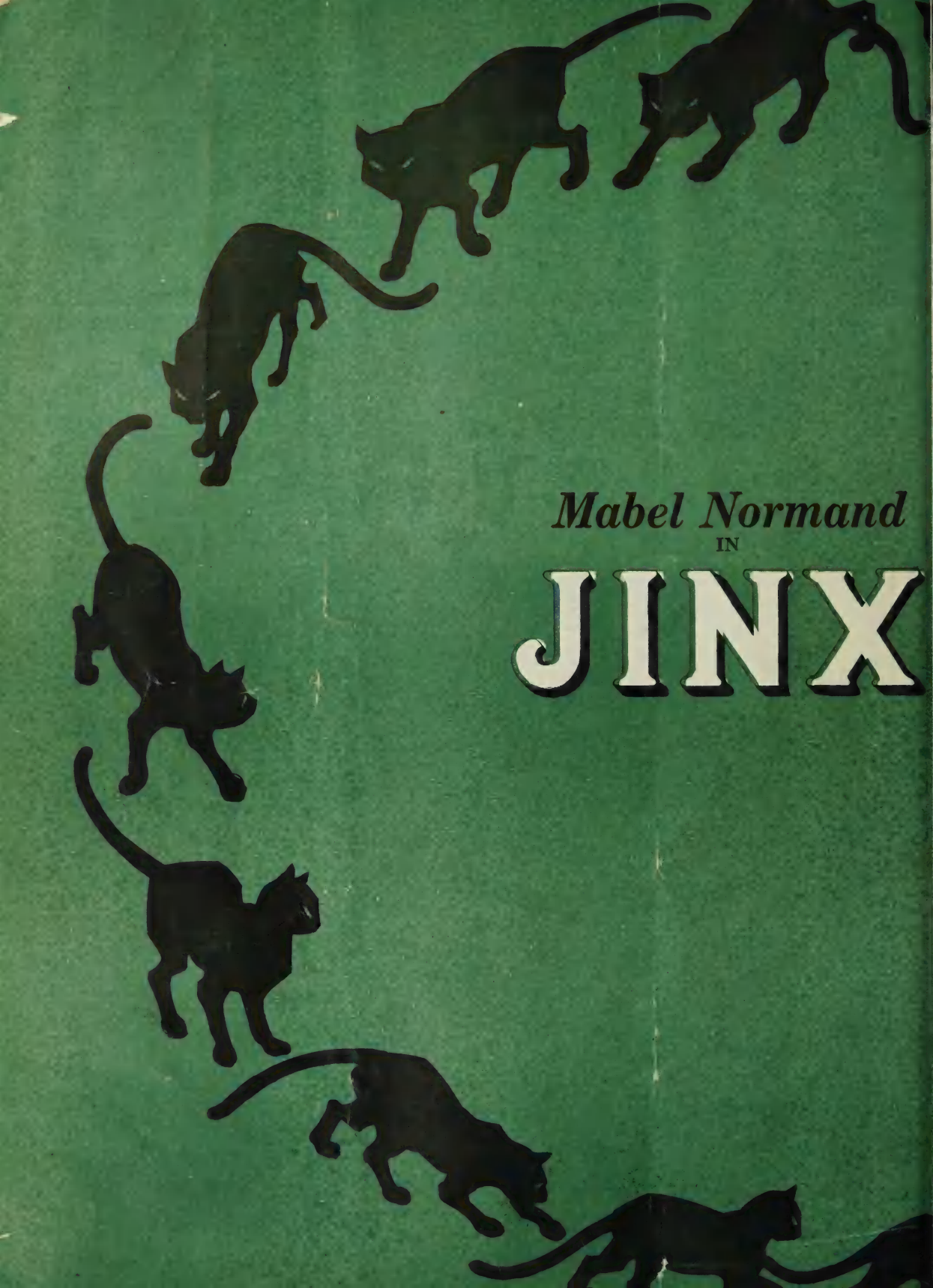
Mabel Normand
IN
JINX

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. X. No. 25 Sunday, October 26, 1919. Price 25 cents

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(By Arrangement with J. Ziegfeld, Jr.)

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The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

VOL. X No. 25 Sunday, October 26, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

Harold J. Binney promoting Canadian Photo-Play Productions, Ltd., with half million capital.

Mae Murray signs with International.

Tuesday

Shirley Mason and Buck Jones signed with Fox.

Bray Pictures Corp. secure International Film cartoon for Goldwyn release.

Wednesday

First National signs King Vidor.

Nat Rothstein leaves Universal for Equity.

Thomas Meighan to be starred by Famous.

Bankruptcy proceedings against United dismissed.

Selznick secures control of World Film. Organizes Republic, taking over World Exchanges.

Thursday

R. A. Walsh signed by Mayflower.

Percy L. Waters out of Triangle.

Harry Rapf to build permanent coast organization for Selznick Pictures.

Friday

Selznick to produce at Brunton plant in Hollywood.

Reported Allen Holubar to produce independently.

Moss to build in Bronx.

Famous Players increase capital $20,000,000 of preferred and 250,000 shores of common.

Saturday

Capitol Theater, New York, opens with everyone of importance in the film business in attendance. Gorgeously beautiful house but program too long.

Alma Rubens signed by Cosmopolitan for release through Famous Players.

E. H. Hulsey admits alliance with S. A. Lynch Enterprises.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Triple praise from Chicago for the newest "Kerrigan"

We expected the critics of the trade papers and the *photoplay public* to like this newest J. Warren Kerrigan production. From all angles we have not been disappointed, as these Chicago notices prove:

CHICAGO TRIBUNE: "The Joyous Liar" is a good picture and J. Warren Kerrigan adds to his undeniably good looks, sincerity and likeableness. For once we can obey our good mayor's instructions "to lay down our hammer and get a horn." A plausible comedy-drama, cleverly directed with lots of action, much quiet fun and well-aimed "punch."

SCREEN OPINIONS: Many there are who are going to find real pleasure in "The Joyous Liar." The majority of exhibitors will use it to advantage. Few pictures, unless they bear the label special, exceed this in point of interest and presentation. A Class A picture.

EXHIBITORS' HERALD: In "The Joyous Liar" J. Warren Kerrigan has one of the most delightful melodramatic comedies that has reached the screen in months. 5,000 feet of clean, entertaining humor that will add to Kerrigan's popularity.

As the best evidence in the world of the likeability of this picture we announce the remarkable fact that without being asked to do so, twenty first run exhibitors have doubled all their previous Kerrigan prices for this rollicking, enjoyable production.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Weak and Convenient Story a Drawback to Well Produced and Artistic Picture

Maurice Tourneur's
"THE BROKEN BUTTERFLY"
Robertson Cole

DIRECTOR ..... Maurice Tourneur
AUTHOR .....Adaptation of Penelope Knapp's "Marcene."
SCENARIO BY .....H. Tipton Steck
CAMERAMAN ..... Not credited
AS A WHOLE.....Subject matter not new but artistic production and atmospheric setting compensates.
STORY.....Deals with old "innocent goil" idea; too convenient to be plausible.
DIRECTION.....Made the most of material at hand and handled players to good advantage.
PHOTOGRAPHY .....Very fine indeed
LIGHTINGS ..... Some beautiful
CAMERA WORK .....Good all through
PLAYERS.....Pauline Stark sure to please in role of the "goil" and Lew Cody is his usual wicked self; others satisfactory.
EXTERIORS....About the best thing in the picture
INTERIORS ..... Suitable
DETAIL.....Showed care as a rule
CHARACTER OF STORY....."The 'goil 'who didn't know."
LENGTH OF PRODUCTION.....About 5,000 feet

Again Maurice Tourneur comes forth with a production of exceptional artistic merit but again M. Tourneur is handicapped by a weak story foundation—this time the old story of the little girl and the wicked lover and all that goes with it. This idea has been worked overtime and it is a pity that such a wonderful atmospheric setting and the very fine work of the director sholud be put into such a frail plot.

As in former Tourneur productions there are some very good spectacular effects. This time it is a storm which is well photographed an dthe rain stuff is very fine indeed.

The action is laid in Canada where shero Pauline Starke, as Marcene Elliott, is living with a woman known to her as "Aunt Zebie." The opening reel is very picturesque, showing the beautiful country for which Canada is noted and they ring in some very cute stuff where shero meets Lew Cody, an unsuccessful composer. True to his "rep" Lew isn't on the screen five minutes until he's up and over the hill after shero.

Poor Pauline "don't know nothin'" but manages to fall in love with willun Lew, sincere in his love for the little bare-foot girl, who inspires him to write what he believes will be his masterpiece—a symphony which he calls "Marcene."

Later Lew is away trying to become famous little Marcene arrives but Pauline, filled with a fear that her lover will never return, decides to drown herself and baby rather than face eternal shame, so she selects a stormy night for the end. When Lew finally returns Aunt Zebie tells him the sad news and also confesses the identity of Marcene, whom she had stolen, as a child from the man who had betrayed her, as a means of her revenge.

Lew travels far and wide, trying to forget and finally makes the acquaintance of Marcene's sister and as man and wife they journey to back to Canada, the home of Marcene. And here's where they ring in the implausible and unreal by having shero alive but very ill, her faithful collie having saved her and her baby. Then shero's sister prepares to make the big sacrifie and give up Lew, but Pauline conveniently dies.

Atmospheric Setting and Director's Name May Get This Over

Box Office Analysis for the Exhibitor

No doubt the fact that this is a Maurice Tourneur production, will get it over on account of his acknowledged artistry and technique, which again is displayed throughout this production. He has provided an exceptionally beautiful atmospheric setting and some of the scenic effects are unusual but the whole thing is terribly handicapped by the lack of story quality.

There is no question about this being a splendid production if the weakness of the plot can be forgiven. It has all the elements of something big, good direction, fine photography and a capable cast. You should be able to appeal to folks through the use of Lew Cody's name, which incidentally will be all some will need to guess at the character of the story. But there is a certain crowd who are strong for this sort of thing and notwithstanding the unsavory theme, it will go over big among this particular clientele.

For catchlines you could use: "Like the butterfly who didn't realize the dangers of the spider's web, her heart was broken and her soul crushed in the web of life." Or, "See Pauline Starke and Lew Cody in Maurice Tourneur's production, 'The Broken Butterfly' story of a little girl who loved and lost, showing blank theater."

Paramount-
MACK SENNETT COMEDY
"SALOME VS. SHENANDOAH"

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Mack Sennett says: "It's the greatest comedy I ever produced!"

Bill it as a feature! Play it as a feature!

It IS a feature!

FAMOUS PLAYERS-LASKY CORPORATION

Clean and Wholesome Story Contains Nothing Unusual But Will Please

Edith Taliaferro in
"WHO'S YOUR BROTHER"
Curtiss Pictures Corp.—State Rights

DIRECTOR .....John G. Adolfi
AUTHOR.....Robert Bronson Stockbridge
SCENARIO BY.....Robert Bronson Stockbridge
CAMERAMAN .....Harry Keepers
AS A WHOLE.....Wholesome production with winsome star will please generally.
STORY.....Based on Biblical quotation "I Am My Brother's Keeper"; drifts from theme toward the end.
DIRECTION.....Consistent; makes good use of opportunities.
PHOTOGRAPHY ..... Average
LIGHTINGS .....Usually satisfactory
CAMERA WORK .....Good
STAR..Pleasing; seems to play the part with sincerity
SUPPORT..Capable cast handle respective parts well
EXTERIORS .....Suitable
INTERIORS .....Satisfactory
DETAIL.....Attention to little bits evidenced throughout.
CHARACTER OF STORY.....Wholesome, clean offering.
LENGTH OF PRODUCTION.....About 6,000 feet

"Who's Your Brother," endorsed by the New York Federation of Churches, is supposedly founded on the Biblical text, "I Am My Brother's Keeper," and starts off with that idea fairly well in the foreground, but toward the end the theme develops more on to the romantic. The story is not abundant in punch and it is not a new idea but has been given a careful production, good direction and a well selected cast which lifts it above the ordinary program offering.

The story deals with post war conditions the return of our troops and the return to the ways and habits of pre war days. Edith Taliaferro is the daughter of a wealthy Jew who is noted for his generosity and his readiness to help his fellow man. Edith and her chum are fellow workers in a canteen. The chum's brother, played by Gladden James, returns from France and it isn't long before he falls in love with Edith, a fact which is resented by his father, owing to the fact that Edith is a Jewess.

E. Cort Albertson is a famous surgeon a life-long friend of the girl's father and an ardent admirer of Edith's. He proposes to her but is gently refused. To drown his sorrow, the physician devotes his entire time to his work, especially in healing the sick in the poorer section sof the town. He is soon called upon to save the life of his rival, Gladden James, who is injured in an automobile accident.

In view of the fact that the two men were known to be rivals for the hand of the girl, the doctor refuses to perform the operation because should it prove unsuuccessful it would place him in an embarrassing position. But when Edith begs him to save the life of Gladden, he consents and the operation is pronounced a surgical miracle and in the end Edith marries the physician.

The "I am my brother's keeper" idea is presented mostly through the charity and benevolence of Miss Taliaferro's father and then again through the doctor who performs the operation on his rival. Miss Taliaferro was very pleasing in the part of the young Jewess and E. Cort Albertson suited the part of the doctor.

Go After this, Bearing in Mind the Preference of Your Audience

Box Office Analysis for the Exhibitor

If you are out after clean, wholesome pictures, you won't go wrong on showing this because it has a theme that, although it is now new, is human and should appeal to the higher class clientele especially, but has enough of the romantic ingredients to get it over with the majority.

Edith Taliaferro may not be remembered by your folks specially for her screen work, her stage career is well known and you can go after fans who want to see stage favorites in pictures. Should you think well of it you can say that the story is based on the Biblical text: "I am my brother's keeper," explaining the connection. But if you consider that you will do better by sticking to the romance idea you are safe in saying that you are showing a romance, with enough flavor of humor and pathos to please.

Although the title will probably not cause any sensation, you should be able to use catchlines to good advantage from a standpoint of the story. You might try: "Could you be charitable enough to save the life of your enemy if you thought he was to marry the girl you loved? See this sacrifice in 'Who's Your Brother' at the blank theater." This is only one way of appealing to your patrons but you know best their preference and should direct your exploitation from that angle.

The Capital—A Gorgeous House

(*Continued from Page 2*)

the most modern application of the cantilever system rises the balcony with a capacity of practically the same number of seats. There is no gallery.

As a legacy of the great war the Capitol presents a number of features hitherto unknown in big construction operations. Primarily it is the first theater, or large building for that matter, wherein the structural steel was fabricated on the site.

Not the least remarkable of the structural features is to be found in the proscenium dividing the stage from the auditorium. Here again the necessity existed for a tremendous truss and concrete was called into requisition to minimize the demand on steel. The proscenium opening itself is 61 feet wide and fifty feet high, and the truss in question spans this vast opening.

Messmore Kendall will be no mere figurehead as president and member of the board of directors of the new institution. Every detail of policy and feature of entertainment, as well as of commercial operation is the fruit of his suggestion, or that of Edward J. Bowes, vice-president and managing director, or both working in unison. Like Mr. Kendall, Mr. Bowes is more widely known in the world of finance than the theater.

Primarily, the house is in empire style in interior architecture, ornamentation and decoration. The entance lobby with its marble walls, is treated in soft colors, almost pastels, with cafe au lait shades predominating and gold covering the stucco or plaster ornamentation. This gold is glazed with soft green to produce an Etruscan effect. Elsewhere it is Roman gold and other ornamentation glazed and rubbed into a cameo effect. The entrance lobby leads to the main lobby, spreading out luxuriously to right and left and fronting a wonderful marble staircase. Here massive walls of dark walnut rise to a beautiful ceiling of rich ornamentation in Roman gold and cafe au lait tints. Five great panels enclose murals of unusual interest and beauty. These murals are the work of an American artist, William Cotton, and add wonderfully to the effectiveness of this spacious section.

Ascending the great while marble stairs the grand promenade is encountered—a spacious elongated chamber with an arched ceiling of great beauty and delicate ornamentation in ivory and gold with cameo panels in soft colors on splendidly modeled Wedgewood effects. This is decorated in the same restful shades but softened to harmonize with the ivory tones of the promenade. On the wall is another of Mr. Cotton's murals—a massive creation 72 feet long.

The organ was built at Brattleboro, Vt., by the Estey Organ Co. and is the largest instrument ever made by that well-known firm of pipe organ builders. It is so tremendous in size that it was delivered in instalments of carload lots, with deliveries covering an extended period. The organ chambers are situated over the boxes just in front of the proscenium arch on either side of the theater.

Those who are fond of statistics may find interest in a few facts concerning the amount of material uused in the construction of this tonal giant. There were over 15,000 square feet of lumber used in making the wood pipes. The smallest pipe is about the size of a lead pencil, while the largest would easily contain 135,000 of the smaller pipes.

ROBERTSON-COLE PRODUCTIONS

MAURICE TOURNEUR SPECIAL

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ROBERTSON-COLE PRODUCTIONS

MAURICE

ALL the splendor of this delicate creature of God's creation and the glory of its freedom is in the opening sympathetic phase of this powerful story. All the soft contentment of summer and sun and all the sweetness of flower buds is in the depth of the appeal of this budding woman. It reaches the tenderest, deepest, recesses of the human heart.

TOURNEUR

presents

The Broken Butterfly

from the story MARCENE
by Penelope Knapp

AND all the pathos and pity that would extend to the fluttering thing of beauty, all the heart strings that would be touched by the collapse of its freedom and the drooping of its gaily colored wings of life, are stirred and shaken by the profound depth of its tragedy. This story is one of the most masterly of emotional screen masterpieces and its tenderness, its drama, and its perfection of production, make it one of the Supreme achievements in motion pictures

Available at all
ROBERTSON-COLE
EXCHANGES

ROBERTSON-COLE PRODUCTIONS

The BROKEN BUTTERFLY

Maurice Tourneur

HE is one of those whose name has become an adjective to describe a thing of supreme perfection, to describe a photoplay of power and splendor. "A Tourneur" conveys more than the intimation of a personality. It conveys the strong sense of a quality, of a standard that is in itself the zenith of artistry. In this production all of his genius, all of his dramatic sense of values, all of his masterly direction have been enwrapped.

Available at all
ROBERTSON-COLE
EXCHANGES

Rather Slow Moving Adventure Story. Francis Ford in Triple Characterizaion

Francis Ford in
"CRIMSON SHOALS"
Monopol Pictures Co.—State Rights

DIRECTOR ..... Francis Ford
AUTHOR ..... Elsie Van Name
SCENARIO BY ..... Elsie Van Name
CAMERAMAN ..... Fred G. Hartman
AS A WHOLE..... Rather slow adventure story built around star who offers something novel in the way of a triple characterization.
STORY..... Centered around old southern family feud with action laid on coral island.
DIRECTION.... Might have made more of the story and less of the star; supporting company poorly handled.
PHOTOGRAPHY..... Sometimes blurred; some good coast shots.
LIGHTINGS ..... Fair
CAMERA WORK..... Double exposure work rather meritorious.
STAR.... Played triple characterization but not very appealing in any of them.
PLAYERS..... Poor cast that had little to do but play up to the star.
INTERIORS ..... Acceptable
EXTERIORS..... Appropriate; some pretty shots
DETAIL..... Nothing that would add to the artistry of the production.
CHARACTER OF STORY.... Slow moving adventure theme.
LENGTH OF PRODUCTION..... About 5,400 feet

This is essentially a story written for Francis Ford and in it he does manage to put over a rather novel feature in the way of a triple characterization but other than this the production doesn't count for a great deal. The story hasn't enough suspense and surprise and everything is so subordinated to let the star reign supreme that the story element is neglected.

The picture opens with a prologue. Thomas Fielding, played by Ford, is the owner of Crimson Shoals, an unchartered coral island. With his son, Frederick, also played by Ford, he lives on his estate in the south adjoining that of William Quinn. Frederick is in love with Quinn's daughter, and when the youth makes up his mind to go to the reef and develop its wealth of coral, he marries the girl in secret because their respective parents would not consent to the match because of an old feud over the boundary line of the two estates. Frederick gives his wife a signet ring and leaves for his new adventure.

This closes the prologue and twenty-five years later we find Frederick Fielding the prosperous owner of the coral reef which is in charge of Jack Quinn, supposedly the grandson of William Quinn who is living on the island.

Large quantities of coral are disappearing and Jack Quinn is suspected of knowing something about the mystery. The elder Fielding and his son come to the island and demand the resignation of Quinn who startles the old man by his strong resemblance to his own son. Helen, the sweetheart of Quinn, but really a character of convenience more than anything else, discovers the real source of the disappearing coral and clears up the mystery.

Fielding, Jr., observes the familiar signet on the hand of Quinn and it develops that hero is his son who had been brought up by his father's enemy and the father of his secret wife, as an adopted son because the mother who died, refused to disclose the identity of the father. They finish up with the happy fade-out.

In one scene particularly the camera work is especially good. They show Francis Ford, as the grandfather, playing checkers with Francis Ford, the father, while Francis Ford, the son, looks in on the game.

This May Get By if Handled Properly

Box Office Analysis for the Exhibitor

You have undoubtedly run some of the Universal serials with Francis Ford and can judge just how much of a crowd he will pull at your theater. "Crimson Shoals" was probably written especially for his use and although the idea isn't anything that warrants special exploitation from the angle of a new story idea, it will appeal to certain of your clientele.

Play up the fact that Ford plays three distinct parts and appears in his various characters simultaneously in many of the scenes. Dual roles are not uncommon but a triple characterization is a novelty and folks who don't know much about screen photography will probably enjoy this. Tell your folks that it is the story of an old family feud. There is always a certain crowd who go in for the adventure stuff.

Catchlines which might aid in exploiting this might read: "Who stole the coral from the isle of 'Crimson Shoals?" See how a girl discovered the pirates in Francis Ford's production of love and adventure."

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DISTRIBUTING CORPORATION

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Advisory Director

BRITON N. BUSCH
President

REPUBLIC has been organized to acquire and distribute the choicest feature productions on the market, together with the best short subjects made.

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When I said I could make $1 + 1 = 3$, I was ***NOT*** referring to the Republic Distributing Corporation!
Guess again.

Lewis J. Selznick

QUALITY ATTRACTS QUALITY

The Capitol ~ will show Metro Pictures beginning with ~ the Supreme

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THE BRAT

Adapted by NAZIMOVA herself, and Chas. Bryant, from Maude Fulton's great Oliver Morosco stage success.

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Darwinian Theory Made Theme of Meller

"A SCREAM IN THE NIGHT"

Select

DIRECTOR ..... Burton King
AUTHOR .....Charles A. Logue
SCENARIO BY..... Leonard De Cordova
CAMERAMEN.....A. A. Cadwell and A. Fried
AS A WHOLE.....An absurd mixtures of extravagant meller that will get by only with a crowd that likes the cheaply sensational.
STORY.....A lot of nonsense based on a ranatic's efforts to prove the kinship of men and monkeys.
DIRECTION.....Allows the characters to emote all over the place.
PHOTOGRAPHY .....Varies, generally fair
LIGHTINGS ..... Passable
CAMERA WORK ..... Ordinary
PLAYERS.....Ruth Budd reveals more acrobatic tan histrionic ability in her portrayal of the girl who is reared in the wilderness with savages and monkeys as her companions; Ralph Kellard, Ed Roseman and others do their best to make the characters seem real.
EXTERIORS....Scenes in jungle up to requirements
INTERIORS ..... Conventional
DETAIL....Incongruities and anachronisms which could not well be avoided.
CHARACTER OF STORY.....Atmosphere unwholesome.
LENGTH OF PRODUCTION.....5,904 feet

This is sure a weird concoction, and what liberties they have taken with the name of Darwin and the Darwinian theory, and if you try to take it seriously it's funny.

Every once in a while a sub-title carries a thought relative to men and monkeys that is intended to be weighty and profound, whereas the psuedo-scientific conclusions arrived at are plain bunk.

A fanatic, to prove his theories about the essential similarity of human beings and monkeys, attempts to make an ape the mate of a girl, kidnapped in her youth and reared in a South American wilderness where she never meets a white man, until Ralph Kellard discovers her swinging from tree to tree with all the agility of a circus acrobat.

Confused and loosely connected as the earlier passages of the picture are, one gathers that Ruth is marked as a sacrifice to science by the diabolical Professor Silvio, who passes through the story with a cynical smile on his lips and a quantity of cyptic remarks prepared by the title writer to suit every occasion.

The South American expedition in quest of the longmissing Ruth, who is the daughter of a wealthy senator, seems to present no greater hardships than a day's outing the country. The girl is right there to meet the travelers. She is togged out in the most becoming of her one-piece skin garments and is prepared to converse in perfectly correct English. There's nothing in the least monkey-like about Ruth, except the ease with which she swings from tree to tree.

Back in the States, Professor Silvio suffers a frightful shock drives him completely insane.

The big scene of the production comes when Ruth and an ape (convincingly enough presented) are placed in adjoining cages and the naimal breaks through the bars. But using her knowledge of how monkeys only imitate.

Besides those already mentioned, the cast includes Edna Britton, John Webb Dillion, Stephen Grattan and Louis Stern.

May Get Money from a Crowd that Craves Sensational Stuff

Box Office Analysis for the Exhibitor

There is no denying that stuff of this description has money-making possibilities, but it is equally certain that it is not the sort of material to add to the reputation of a theater that is desiged to occupy a dignified place in a community. Whether or not you want to take a chance on "A Scream in the Night" depends upon your policy.

Whatever you do in the way of exploitation can't be more overwrought and fantastic than the picture, so you might as well go the limit in getting a startling lobby display. Let folks know that you have a story dealing with the mating of a girl and an ape, and then they can't blame you for misleading them if they don't care for that kind of a picture.

"A Scream in the Night" is a sufficiently melodramatic itle to suit the needs of sensational advertising and may be used in a striking way, along with pictures of the ape breaking through its cage to attack the girl. From an advertising standpoint the ape is the real star of this picture.

Announcing Harold Lloyd

One Two-Reel Comedy Every Four Weeks. Beginning

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During a period of more than four years, Harold Lloyd has never appeared in an inferior picture; as much cannot be said of any other screen comedian.

Always original, always creating new "stunts," and always funny, today he stands as the *foremost* screen comedian bar none.

The best theatres in every community show his pictures; and their popularity is shown at the box office.

Today Pathe is proud to announce to exhibitors and public this inimitable comedian in his supreme achievements, special $100,000.00 two reel comedies of a kind never before attempted, and of a quality that has never been equalled.

Produced under the personal supervision of Hal E. Roach

With Nov. 2

Narrative Which Teaches Lesson Given Artistic Production

Plimpton Epic Pictures, Inc., present
"THE STREAM OF LIFE"
Plymouth Film Corp.

DIRECTOR .....Horace G. Plimpton
AUTHOR .....James K. Shields
CAMERAMAN ..... Charles E. Gilson
AS A WHOLE.....Well produced with force of human appeal and pathos; runs through entirely too much footage.
STORY....Realistic narration will please the higher class clientele; preaches rather than entertains
DIRECTION.....A fine bit of artistry in evidence throughout.
PHOTOGRAPHY ..... Excellent
LIGHTINGS .....Some very beautiful
CAMERAWORK ..... Deserves much credit
PLAYERS.....Exceptionally well selected cast; country types impress.
EXTERIORS....Some unusual shots of God's country; water scenes very fine.
INTERIORS ..... The proper thing
DETAIL.....Attention to humor and pathos stand out noticeably.
CHARACTER OF STORY....Clean and wholesome
LENGTH OF PRODUCTION.....About 8,000 feet

"The Stream of Life" is the well-selected title of this production made by Horace G. Plimpton. It is exactly what the name implies—a story of the stream of life, especially of life as our forefathers saw it, out in the rural districts, long before there was a Broadway or before the days of "Follies." However, the story, or to be more accurate, the naration is still true to life as it is found outside the big cities—the life where spiritual health means as much as the physical.

This is truly a picture from life and has for its main theme, the consolation of faith. They work in the story with the use of Tennyson's "To the Brook," which is quoted throughout the production, in connection with incidents in the life of the hero "from the cradle to the grave."

Hero is born and raised amid the home-like and religious surroundings of a small country place where they give a more or less detailed account of his life up to the time he decides to go to the city to "make good." They certainly do show some very appealing shots of country life during the early reels.

After twenty years we find hero, by virtue of his mother's teachings, a financial and social leader in the city but he is no longer attentive to his religious duties and his poor old mother, when she comes to visit his home, finds the Bible she had given him when he was a boy, in his little daughter's playroom, covered with dust.

However, the prosperity and joy of the family is clouded with sorrow. The child is taken seriously ill and dies. The father, filled with remorse, cannot be reconciled, even by his mother who tries to convince him that "God's will be done." But the death of the little girl has a different effect upon the society mother. She attends a litte church near her home and is instrumental in bringing her husband to see the light of faith. The pathos during this sequence is a trifle too severe.

Taken from a standpoint of artistry and technique, "The Stream of Life" is indeed worth while. The production closes with an exceptionally beautiful sunset fade-out. Director Plimpton deserves much credit for the way he has handled a theme which is essentially a lesson and although it is too long as shown at its premiere, careful cutting and condensing will improve it greatly.

Tell Your Folks Just What It Is and They Will Have No Come-Back

Box Office Analysis for the Exhibitor

Just how this will be handled, has not yet been decided by the producers but it is quite probable that it will go out as a program offering. It is rather a new idea in the way of picture entertainment and although it wouldn't have a chance in the world in the so-called downtown theaters, its artistry and exceptionally fine technique should put it over as a high-class offering in the better houses.

You would do well to tell your folks just what the production is and what the story consists of and you will not have to alibi if they kick. The production will, without a doubt, have the full endorsement of the clergy in view of its moral teaching and if you figure this will be an asset in exploiting it, the producers will most likely be able to furnish you with endorsements of the various clergymen who attended the premiere.

The production is particularly well adapted for use in churches. But in spite of its story idea exhibitors will be safe in telling folks that it is a picture of real life, with the humor and pathos mingled as we find it along the way. The realistic bits of child life and especially the rural settings are bound to please.

Loosely Constructed String of Incidents Fail to Register as Entertainment

"SHOULD A HUSBAND FORGIVE"
Fox

DIRECTOR.....R. A. Walsh
AUTHOR.....R. A. Walsh
SCENARIO BY.....R. A. Walsh
CAMERAMAN.....J. D. Jennings
AS A WHOLE.....One continuous string of plots with no thought given coherence.
STORY.....Goes to a terrible lot of trouble to prove that a husband should forgive.
DIRECTION.....Allowed players to overact and failed to make the picture interesting.
PHOTOGRAPHY.....Acceptable
LIGHTINGS.....Poor in some instances
CAMERA WORK.....Ordinary
PLAYERS.....Evidently worked hard to follow directions.
INTERIORS.....Suitable
EXTERIORS.....Good when needed
DETAIL.....Conspicuously neglected; after twenty years' lapse one character appeared without the slightest evidence of the passing time.
CHARACTER OF STORY.....Badly put together episodes fail to provide anything that might be called "entertainment."
LENGTH OF PRODUCTION.....5,700 feet

It is too bad that anybody's time and Fox finances should be wasted on such stuff as is offered as entertainment in "Should a Husband Forgive," billed as a "1920 cinemelodrama." But no matter what they call

They ring in about all the sidelines to the main theme that they can and as a result it sure does keep you on the jump to follow them. Continuity certainly was conspicuous by its absence. The detail throughout was sadly neglected and it's hard to find an excuse for some of the noticeable slip-ups. For instance, Mrs. James K. Hackett, as the wife of the husband who wouldn't forgive, appears after a lapse of twenty years and looks even younger than she did in the earlier scenes. This surely will get a laugh.

After her husband is killed in a duel which he fights with her admirer, Mary Carroll, played by Mrs. Hackett, leaves the old southern home and her little boy, unforgiven in the eyes of her husband's people for a mistake of her early life. At this point they proceed to drop this end of the story and they introduce Miriam Cooper as the daughter of a trainer on the estate of Rex Burleigh, a well known horseman. Kid Dugan, a stable boy, is secretly in love with Miriam, all this to make the "plot" more "intrikut" later on.

Miriam's father dies and she is befriended by Rex Burleigh, Percy Standing, who establishes her in a luxurious apartment in his house where he plans to have her for himself, although the little innocent girl accepts all his attentions and gifts without the slightest thought of any wrong until she is confronted by Kid Dugan, the stable boy who has followed her.

Then they switch back to the original theme and bring in the grown-up son of Mrs. Hackett by having him meet shero on top of a Fifth Ave. bus. Incidentally hero's negro companion is riding with him—not the usual thing on a Fifth Ave. bus. Hero Vincent Coleman becomes a steady visitor at Miriam's apartment until he is discovered by the girl's provider who immediately plans a "framed" fight with the stable boy as the big bet, to get hero's fortune.

Miriam learns the truth about her benefactor's attentions and proceeds to go out and earn her own living by becoming secretary to Mrs. Hackett and is very content until she is recognized as the girl connected with Rex Burleigh who was killed by the stable boy.

There is no need to go into the rest of the story because it's all too complicated.

Particular Type of Title May Get This Over in Downtown Houses

Box Office Analysis for the Exhibitor.

In "Should a Husband Forgive" you can offer your folks a picture that touches on about as many varieties of angles as it is possible to crowd into one production. There is a duel, a murder, prize fight and a horse race. Sounds like some real meller but the fact is that the episodes, or different twists to the plot, are so loosely connected that the main thread of the story is left hanging fire most of the time, to be caught up here and there when the occasion arises.

Don't go out of your way to secure this one and you probably won't be sorry. It's so improbable and in a way, so much like "Checkers" as far as the story is concerned, that your folks won't miss anything new in the way of a new story idea. The title may get this over in downtown houses.

Your best bet on this is the title because there will always be a certain percentage of patrons who go to see a picture by virtue of its more or less enticing title. You had better tell your folks just what the film is all about, and they'll have no comeback when they see for themselves.

Free Air!
Free Water!
Free Gasoline!

A Rich Mixture
Dispensed by

GALE HENRY

The Elongated Comedienne

In Her Latest
High-speed Comedy Explosion

"GAS"

Directed by
Herman C. Raymaker

Supervised by
Bruno J. Becker

Produced by
MODEL

Distributed by

BULLS-EYE FILM CORP.

729 Seventh Avenue, New York

Foreign Distributers
Apollo Trading Co.

Slight Story Put Over by Fine Contrasting Types

Zasu Pitts in
"POOR RELATIONS"
Robertson Cole

DIRECTOR ..... King Vidor
AUTHOR ..... King Vidor
SCENARIO BY ..... King Vidor
CAMERAMAN ..... Not credited
AS A WHOLE.....Good average program picture
STORY.....Slight but with interest enough to carry the picture.
DIRECTION.....Close attention to detail and human interest puts picture over.
STAR.....Rather overdoes the part of an uncouth country girl.
SUPPORT.....Florence Vidor sweet and pretty at all times. Roscoe Karns good as country yokel.
PHOTOGRAPHY .....Averaged good throughout
LIGHTING.....Nothing to cause unusual comment
CAMERA WORK ..... Fair
EXTERIORS ..... Well selected
INTERIORS ..... Some very beautiful
DETAIL.....Exceedingly well handled and practically carried entire picture.
CHARACTER OF STORY.....Clean, wholesome country comedy drama.
LENGTH OF PRODUCTION.....About 5,000 feet

You can get by nicely with this one. It is not a great picture by any manner of means but good average program stuff with nothing about it that is in the least offensive. It is a simple little thing and did not cost a great deal to produce but it amuses and entertains and that is what you are most interested in.

The entire five reels is devoted to a pictorial contrast between simple, honest country folk, who say what they think in good plain English, and superficial, cultured city people, who endeavor to conceal their real feelings under the polish of culture and snobbery. And, by the way, it is very well done.

Director Vidor has made a sincere attempt to fill the picture with human interest and has succeeded most admirably. He has paid close attention to his detail and it is this feature of the production that practically carries the entire picture.

The story is extremely slight. It has to do with the intimate family life of the Perkins family, simple country folk, Pa Perkins being the proprietor of the village general store. Dorothy Perkins, the eldest daughter of the family, is one of those rare blossoms that sometimes bloom in obscurity. She has a decided talent for architecture and on winning a prize in a competition is thus enabled to go to the city and study. There her success is immediate.

Monte Rhoades, the son of a wealthy family, falls in love with her at first sight and against the violent opposition of his mother, finally marries her. Life between the two is an idyllic song for a short time, but the snobbish mother-in-law finally gets in her good work and after repeatedly humiliating Dorothy at last brings about a separation, Monte accusing his wife of being uncultured and ill-bred. She leaves him and returns to her parents.

Monte soon finds that life without her is anything but pleasant and at last being unable to stand the separation any longer goes to the little country town in which she lives and finds happiness in the midst of his poor relations.

Florence Vidor, as Dorothy, gives a capable, pleasing performance and at all times retains the sympathy of her audience. Zasu Pitts, as Dorothy's more or less uncuoth younger sister, overacts most of the time and her attempts at comedy seem rather forced. Roscoe Karns makes a good country yokel while Lillian Leighton and William Du Vaull are extremely well cast as Pa and Ma Perkins. Charles Meredith is acceptable as Monte.

Contains Enough Human Interest to Put It Over

Box Office Analysis for the Exhibitor

Lay low on everything connected with this one except the subject matter, as neither the star nor the production is big enough to back up any elaborate promises. It is a simple, homely little picture, amusing and entertaining enough to send your crowd away pleased, but there is nothing about it that will cause comment of an exaggerated nature either favorable or unfavorable. In other words it is good average program stuff and should be handled as such.

It is the director's close attention to detail that is the making of the picture. Therefore in anything you say about it you should enlarge on the theme of the contrast between simple, honest country folks and their more complex and superficial city cousins. You might build your advertising about such catch lines as these: "Can the city and country ever meet?" "How do your rich city relatives treat you when you go to visit them?" "Everybody has poor relations. Do your's embarrass you?"

King W. Vidor

forthcoming:
A Series of Special Productions for First National

Mystery With French Bcakground Good Entertainment

Emile Chautard Prod.

"THE MYSTERY OF THE YELLOW ROOM"

Realart

DIRECTOR ..... Emile Chautard
AUTHOR ..... Gaston Leroux
CAMERAMAN ..... Jacques Bizeul
AS A WHOLE.....Well produced French mystery play that succeeds in holding the interest to the end.
STORY.....Adapted from the well-known French detective story of the same name.
DIRECTION....Interest well sustained, plot moves quickly, good French atmosphere.
PHOTOGRAPHY.....In some parts very good and in others could have been improved upon.
LIGHTINGS.....Could have been greatly improved upon in many instances.
CAMERA WORK ..... Conventional
STAR ..... No one featured
SUPPORT ..... Consistently good
EXTERIORS .....Sufficient to the demands of the story.
INTERIORS ..... Good
DETAIL .....Atmosphere successfully maintained, clear explanatory titles.
CHARACTER OF STORY.....Inoffensive French detective story.
LENGTH OF PRODUCTION..... 6,200 feet

Emile Chautard has made a good picture of "The Mystery of the Yellow Room," adapted from the famous French detective story of the same name. The main requisite of a mystery picture is that it should hold and sustain the interest to the final scene and he has admirably succeeded in this.

For that reason alone it should prove a good bet, for nearly everyone likes a good detective story. The picture has been well produced in every particular although there is nothing to make it unusual in this respect. The director has just gone ahead and told his story in pictures and told it well.

Mathilde Stangerson is the daughter and assistant of a research scientist connected with the Sorbonne. She has a sleeping apartment off from her father's laboratory known as the yellow room, in which there is only one door and window.

After retiring for the night her father hears her screaming for help and then two revolver shots. With assistance he breaks in the door. The room is in great disorder, Mathilde is laying unconscious on the floor, the lone window is barred from the inside with iron shutters. Mathilde can merely explain that she was attacked. How the assailant entered and escaped is the mystery.

Later at the investigation by the examining magistrate it develops that papers containing the results of years of study on the part of Mathilde and her father have been stolen. Frederick Larsan, the great French detective, is called in to solve the mystery. Rouletabille, a reporter on a Paris paper, also takes a hand at the solution.

After much investigation suspicion is directed by Larzan toward Robert Darzac, Mathilde's fiance. Because he refuses to explain his actions he is finally arrested and brought to trial. As a result of his delving Roulatabille makes a hurried trip to the United States. At the trial sentence is about to be placed on Darzac when Rouletabille makes a dramatic appearance, and explains the mystery. Larzan is apprehended and Mathilde and Darzac married.

Good French Mystery Play that Should Go Over Easily

Box Office Analysis for the Exhibitor

You should have no trouble in putting this one over in good shape as it contains everything essential to a good picture. The story holds its interest to the last scene, and the picture is produced in such a manner that you will have nothing to apologize for. If exploited properly you should get some good money on this one.

The title is of value as the picture is based on a famous old French detective story that has been translated into nearly every known language. The fact that it is a mystery picture gives you a good opportunity for all kinds of teaser advertising.

Work the interest of your crowd up by using such headlines as: "How did the assailant escape from the yellow room?" "Have you any detective ability, see if you can solve the mystery of the Yellow Room." "Young girl brutally assaulted in mysterious room, how did it happen?"

There is nothing offensive in the picture. You can go the limit on your exploitation and get them in, feeling perfectly safe that there will be no kicks.

[*Your Theatre Name, Prices, etc., here*]

Carl Laemmle offers

Stroheim's Wonder-Play.

"BLIND HUSBANDS"

Directed by Stroheim himself

"Stop!" she flamed, "you must not enter this room. I love my husband—" "But he does not love you," was the tempter's reply—and she knew it was true.

IF you want to see a photodrama that grips till it almost hurts—a story so absorbing that it needs no explanatory titles—so intense that it holds you breathless, glued to your seat, forgetting that you're in a theatre, not knowing that the biggest surprise of all is coming right at the end—come see this marvelous piece of photo-realism—the most enthralling drama that you've ever witnessed—and the most uplifting—a picture that you'll never forget. Now playing.

UNIVERSAL-JEWEL

A Sample Two-Column Newspaper Ad.

Watch for your copy of the PRESS FOLDER on "BLIND HUSBANDS". It will contain a Series of Newspaper Ads running in size from single columns up to full pages--the strongest, most interesting ads you have seen in many a day. Do not be afraid to use these ads in at least twice your ordinary space.

The WASHINGTON HERALD says of "Blind Husbands" --"It is one of the best productions of its kind ever conceived." While the POST says;

"It throbs with vitality and soars with a tremendous sweep straight to a crashing climax."

WATCH FOR WHAT THE NEW YORK PAPERS SAY OF THIS PICTURE. "BLIND HUSBANDS" WILL BE ONE OF THE EARLIEST ATTRACTIONS AT THE BIG NEW CAPITOL THEATRE.

Baffling Mystery; Fine Entertainment at First—Then Becomes Rather Funny

"THE TEETH OF THE TIGER"
Paramount-Artcraft

DIECTOR ..... Chet Withey
AUTHOR ..... Maurice Le Blanc
SCENARIO BY ..... Roy Sommerville
CAMERAMAN ..... J. Barlatier
AS A WHOLE.....Serial mystery condensed into feature; carried suspense nicely until became too thick and got funny.
STORY.....Decidedly twisted mystery plot that frequently seemed to start all over again.
DIRECTION.....Kept things moving with satisfactory atmosphere, but failed to make you take it seriously.
PHOTOGRAPHY.....Generally satisfactory; not particularly artistic.
LIGHTINGS.....Some effective; generally satisfactory.
CAMERA WORK..... Good
PLAYERS ..... Quite satisfactory
EXTERIORS ..... Good
INTERIORS.....Satisfactory; a few rather good
DETAIL.....Titles made action episodic, but atmospheric detail good.
CHARACTER OF STORY.....Should not offend
LENGTH OF PRODUCTION....About 5,000 feet

They started out here to give us a mystery story, and they certainly delivered in so far as the mystery element is concerned. It happens, however, that they made the darned thing so mysterious that after they twist the plot backwards and forwards and start all over again for about the sixth time, it becomes rather funny, with the audience laughing at it instead of with it.

In other words, this is very much like a serial mystery condensed into one feature production with all the wild escapes and mysterious twists to be expected in a mystery story with the well-known secret stairways, tunnels, moving panels, mysterious personages, et cetera.

The plot is builded and centered around a mysterious death, and we find most everyone in the case suspected, with a very farfetched final explanation of some of the clues which had been planted.

Dave Powell was the active and resourceful hero, Myrtle Steadman the suspected wife of the dead man, Charlie Gerard the lover of Miss Steadman, also suspected of being a desperate criminal, and Riley Hatch and Templar Saxe the boob detective. Marguerite Courtot was the sweetheart of Powell who also was suspected of the crime because of her actions this having been as a result of the fact that she was working under orders from her guardian who was the real murderer. Charles McDonald, Joseph Herbert and Frederick Burton were also included in the cast.

The entire cast was satisfactory and played the action through with a snap-and-go tempo that helped quite a lot.

Considered technically from the viewpoint of atmosphere, detail and sustained interest, the director is to be commended, and it is a difficult question to decide whether anyone could have made such a story much more convincing.

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featuring Barney Gilmore and Baby Marie Osborne
a powerful thrilling melodramatic and
superfeature production

Write or Wire. All U. S. and Canada Open

LINK FILM EXCHANGE
729 Seventh Avenue, City

Will Undoubtedly Get Over if Properly Advertised, and Has Good Ad. Possibilities

Box Office Analysis for the Exhibitor

"THE TEETH OF THE TIGER"

Paramount-Artcraft

If you will bill it as a baffling mystery and play up in all your advertising the fact that "This will not only provide you with plenty of laughs but keep you guessing from start to finish," then there is an excellent chance of getting this over as very good entertainment.

Certainly, to my mind this sort of production adds to the case against the stars of the caliber who have been working in programme productions. It has been an accepted fact for some time that very big specials without a star would get more money than any star, and this has been proven conclusively very recently in the case of "The Miracle Man." Here, however, we have what is just a well-made mystery story with a good title, rather intelligently produced, and I believe that this will by careful handling prove that it is possible to do more business with such an offering than could be done with the same offering in case a star of programme caliber were featured in the production. Certainly, the results on this film will be an interesting study, and there is no doubt in my mind but that the producers are considering this as an experiment along that line.

Ralph Spence

"*Fox Newsettes*"

—Light, humorous comments on the doings of the day.

—A few sparks from the current news wire form but one of the many features that make

Fox News

MIGHTIEST OF THEM ALL

—These Pithy Paragraphs, appearing twice a week, are produced on the busy typewriter of

Ralph Spence

Sub-Title Specialist and writer of humorous subjects. Mr. Fox has kept him on the payroll for three years *"JUST FOR FUN."*

Sensational Action Meller that Never Convinced or Impressed

Evelyn Nesbit in
"A FALLEN IDOL"
Fox

DIRECTOR .....Kenean Buell
SCENARIO BY .....E. Lloyd Sheldon
CAMERAMAN ..... R. Ruttenberg
AS A WHOLE.....Nightmare meller; very wild, artificial and generally unsatisfactory.
STORY.....Tried to steal some Bird of Paradise atmosphere with ineffective result, because plot was wild and weird.
DIRECTION.....Apparently wanted action more than anything else, and showed plenty of it.
PHOTOGRAPHY ..... Only fair
LIGHTINGS.....Occasionally good; generally ordinary.
CAMERA WORK .....Not good; sometimes bad
STAR....Pretty in a few shots, but never impressed
SUPPORT.....Native extras awful; most all of the players "actory" and artificial.
EXTERIORS.....Acceptable Florida shots; practically no attempt for artistic composition.
INTERIORS..... Just fair
DETAIL.....Skipped about too much with very involved plot incident.
CHARACTER OF STORY.....Very wild with several battles for possession of fair star.
LENGTH OF PRODUCTION.....About 5,000 feet

The plot of this if the story could be dignified by calling it a plot, was centered around the old-time thought of the gink who steals the idol from the temple of Buddha and is then pursued by antives from India until the precious article is recovered.

Of course, Evelyn is the shero, Sidney Mason is the hero, and Lyster Chambers is the willun.

They opened with Evelyn Nesbit in good society in America, and we found that she was a princess from Hawaii. The willun was a jewel smuggler and Evelyn wanted to recover the idol stolen from the secret cove in Hawaii.

The plot sickened quite a lot when the willun got Evelyn on his yacht and tried to tempt her with many jewels and finally pulling the rough stuff, with the rape scene cut off at its height and finished with shero hitting on high and the abrupt stopping of this sequence was rather mystifying at the time but a title towards the last of the film gave us to understand that the willun had been successful. But when he told hero about it at the finish hero didn't seem to mind so we had a clutch at the end anyway.

When the willun followed Evelyn to her home it was discovered that he was the man who had stolen the idol, and Evelyn changed her mind about having him torn limb from limb (that's what the title said) and told him that she loved him more than the hero and went back to the boat with him again to get revenge by securing the "poipers," which were invoices that would prove that the willun was the jewel smuggler instead of friend hero who had been falsely accused due to the willun's cleverness.

We had another battle over Evelyn on the boat this time when the willun turned her over to the brutes who formed the crew, and Evelyn escaped by turning them against one another in a regular battle royal. Hero had managed to swim out to the boat to aid in her rescue, which prolonged the battle, and Evelyn finally effected a rescue by tooting the whistle of the yacht long enough to attract the attention of the authorities on shore.

You Know What Star Will do For You; Production Is Poor

Box Office Analysis for the Exhibitor

Evelyn Nesbit has appeared in enough productions to date that you should have a fair line upon her drawing power in your community. It is pretty difficult to analyze what she will be able to do, because certainly, I cannot feel that her work in pictures had added anything to her drawing power and it is probably more or less of a question in every community as to whether your fans will still turn out because of the fact that she is a much advertised personality.

If you have a downtown house depending upon transient business that seems to like the cheap and sensational action stuff this may do very well. If you have a community house where your fans appreciate the best you can give them, I doubt very much if this thing would please two per cent. of your audience.

There is little you can say for the production if you expect to be honest with your possible customers, because the only merit that can be claimed for it is that it presents plenty of action of a more or less wild character with several fights that are comparatively convincing.

The titles are terrible, they being decidedly in keeping with the cheap, sensational caliber of the entire offering.

Some Short Reels

An imp of Satan and a little Cupid are features of the Carter DeHaven comedy in "Why Divorce," National-Goldwyn, and made an interesting touch to a clever light comedy in which the DeHaven's appeared to advantage. The story tells of an argument between a young married couple, and the resultant difficulties encountered, concluding with shots showing their inability to sleep. Finally the imp smashes a flower vase and the wife rushes into her husband's arms, where the argument is forgotten. The child is followed by the Cupid hurling the imp off the little boat.

Berte B. Moyers wrote the story, and William A. Seiter directed the comedy. There is no slap-stick in the offering, which is wholesome and entertaining. Finely produced, with a delicate touch being added in the scenes showing cupid and a little imp, whose struggle corresponds to the course of the story, the piece should fit in well on any program. The young couple after considerable quarreling, none of it being of a serious nature, decide to secure a divorce. Hardly do they leave their home when they hear of the scandal caused when another duo secured the decree. They decide to make their divorce a private one, dividing their home into two sections. Of course there are numerous little difficulties and bits of comedy which round out the story, and finally comes the expected reunion. It is a polite little comedy and should register laughs almost anywhere. Where they like clean humor without pie-throwing and breaking of crockery this will please.

All About Old Irv. Cobb

Cobb, not Ty, but Irvin S., him of the merry mood and broad front, occupies the screen during a considerable part of the time in a Bray Pictograph, handled by Goldwyn. The number is divided into three parts, the first being called "Master Minds of America." This is entirely devoted to Cobb, and shows him performing his duties as sheriff and then at work writing. "Gold Mining in the Heart of a Great City" has been selected as a name for the second portion of the one-reeler and concerns the making of gold bricks and recovery of lost gold in the American mints. An animated cartoon by Wallace Carlson completes the reel.

Panama Towns

In "Town Tropics," the Ford cameraman has gone to the Isthmus of Panama, but has saved the spectator the trouble of seeing the parts of the Panama Canal for the 'Nth time. Instead, he has wisely chosen the different towns in the region for his material, as well as snapping a number of shots from a moving train and scenes in a village. In the latter, the grass houses surrounded by farm land made a pleasing background and the natives, of all ages and both sexes, maintained interest in the foreground.

Fishback Comedy with Joe Martin

Fred Fishback wrote and directed "The Good Ship Rock'n Rye," a Universal two-reeler which features Jimmy Austin and Milton the acting ape. The title suggests that the action takes place aboard a ship, and so it does. Austin occupies the position of prominence during the greater part of the time, and a tall fellow, one of the sailors, does some good work. Joe Martin has a few opportunities to perform his stunts and there is much that is funny and some stuff that is not so funny. Fishback has introduced some coppers in the piece, but instead of having them tumble into an automobile and fall over themselves again and again, as has been the custom for times immemorial, he has them shanghaied and subdued by the crew of two, and that includes the captain. In the end, a battleship sinks the vessel and everyone gets wet. There is a boat chase and a good deal of action. Unfortunately, the ape doesn't get enough to do.

Jap Atmosphere

An artistic and instructive as well as entertaining Outing-Chester one-reeler, about 800 feet in length is called "Training Eve." The number takes the spectator to the land of the rising sun, and is built about a Japanese wedding ceremony. Some excellent shots of Japanese gardens and a pretty home by the water at the finish, add a pleasing touch and round out the piece in splendid style. Many maids, in their quaint Oriental attire are pictured, and included among them are girls of various ages, there being some creditable close-ups. The different incidents connected with the matrimonial ceremony make up the greater part of the picture and include all of the steps from the parental confab to the final blessing.

Up Canada Way

Another Outing-Chester—one of the most beautiful of any of the scenics seen in a long time, is "Getting a New Angle." This one-reeler was photographed on the Little Tobique and other rivers to be found in northern New Brunswick, Canada. There are several lake scenes with shots of small deer and a moose in the distance added to vary the production, which has been built around a fishing trip. Wooded hills by the river-

side, the pines in the distance and the gurgling streams all form part of an excellent scenic.

Logging with Elephants

Burton Holmes' "Teakwood Logging With Elephants," Paramount, shows some unusually interesting shots of the big animals working with teak logs in the Far East. The way the huge, clumsy animals are used to get the logs through the jungle and into the streams is quite interesting, and the short reel was received with more than ordinary interest at the Strand. The general presentation was a marked improvement over the usual manner in which travellogues are shown.

"Skinnay" Good and Otherwise

"Saturday," one of the Paramount-Briggs "Skinnay" reels, shows the youngster in trouble because of playing hookey from his Saturday chores and going to the swimming hole. Later he winds up with "When a Feller Needs a Friend," indicating that he is in for a lashing. Some of the shots were quite funny, notably where Skinnay steals his sister's undergarments to use as swimming trunks.

"Saturday" was considerably funnier than "Company," also shown during the week at the Strand. The Carr family worked hard to bring some laughs but "Company" wasn't there.

Novel Balloon Shots

"Paris From the Sky," is a recent Educational release which couples several views of Paris from a balloon, some bits showing birds and views from a Norwegian railroad train. A rather novel effect is secured in the views from the balloon, when the sensation of seeing the earth sink as the vehicle rises is shown. There are several excellent shots of famous Parisian landmarks shown nicely. The rest of the production is interesting.

Ambrose in Mix-Up

Mack Swain has selected a story with a somewhat hackneyed theme for his latest effort, but has made up for the shortcomings of the plot by producing the one reeler in real artistic fashion. Swain in addition to playing the lead in the picture also directed, while George R. Allen wrote the story and Tom Buckingham manipulated the camera. The work of the latter was particularly good, there being several highly creditable shots. Two Ambrose families are mixed up in the story and there is the usual hotel mix-up which is straightened out at the finish. There is a goodly amount of action in the film, which does not at any time degenerate into a wild burlesque.

Pie Throwing at this Day

"Squabs and Squabbles," a Vitagraph two-reeler which stars Jimmy Aubrey is just an orgy of pie throwing and breaking up of crockery. The comedy is all of the slap-stick variety, in which all of the characters are tossed about and smeared from head to foot with all sorts of semi-liquids. What little plot there is, is of little importance, the production depending entirely upon the ludicrous effect produced when the various players are daubed with the "edibles." Most of the stuff used has been gathered from the countless number of similar pictures and there is a lack of originality, evident throughout.

Full of Action

Harry Pollard is starred in "Start Something," Pathe, a one-reeler which has no plot at all but is jammed just as full of action as it can possibly be. Pollard is seen first as a traffic cop and then as the officer whose beat is a slum. Alf Goulding directed and included in the traffic cop portion several long shots of a busy street corner in a busy city and then several shots on the same beat at close range. Pollard does some fairly good work in the piece and in his supporting cast is included a colored youngster who handles a minor role in a clever and original manner.

Another Mutt and Jeff

In "The Chambermaid's Revenge," Mutt and Jeff are seen respectively in the roles of the hotel clerk and bell hop. The latter, also performs the functions of all of the other hotel employees on occasion and is given the task of acting as chambermaid. The two engage in several knockabout stunts and gather some laughs with their antics. This number is not up to the standard of the best of these Mutt and Jeff animated cartoons, but is funny and will do.

Want to Know About Wool?

All of the steps through which the wool goes before it is made into the garment, are depicted in a Ford one-reeler called "Little Bo-Peep." From the shearing of the sheep to the sewing on of the last button, everything that is done to the wool before it is ready for the consumer has been photographed. There are all of the processes through which the wool passes in the factory, showing the various machines used. The subject is rather long for a one-reel subject, but is concise and to the point. For those who are interested in the wool industry in any way, this will beyond a doubt prove of interest. Its instructive value is of broad proportions.

Story Weak Link of Strong Production

Enid Bennett in
"WHAT EVERY WOMAN LEARNS"
Paramount-Artcraft

DIRECTOR ..... Fred Niblo
SUPERVISED BY .....Thomas H. Ince
AUTHOR ..... Eugene B. Lewis
CAMERAMAN .....
AS A WHOLE.....Beautifully produced picture of great interest to women.
STORY .....Domestic melodrama based on the theme of disillusionment.
DIRECTION.....Averaged good. Some scenes a little overdone.
PHOTOGRAPHY .....Most excellent throughout
LIGHTINGS ..... Unusually good
CAMERA WORK .....Better than usual
STAR .....Pretty and appealing
SUPPORT.....William Conklin over-acted at times, balance of cast good.
EXTERIORS .....Very few but sufficient
INTERIORS.....Elaborately beautiful and artistic
DETAIL .....Nothing remarkable, titling fair
CHARACTER OF STORY....Clean and inoffensive
LENGTH OF PRODUCTION.....5,138 feet

You have got to hand it to Tom Ince for one thing. He certainly knows how to produce a beautiful picture. This one is so well produced as to photography lightings, settings and camera work that it would almost get by on those features alone.

The story though highly melodramatic, and slightly improbable, contains a feature that will excite the interest of every married woman in your town. There is not one of them that has not been disillusioned in some respect in regard to the man she married.

Enid Bennett is a wealthy young girl in her own right. Her grandfather, a philosopher who laughs at the world, tells her on his deathbed to marry a man who can laugh at life.

William Conklin is such a young man, but his buffoonery is assumed in order to make an impression on Enid. Milton Sills is the highly estimable young man of the picture, the lawyer in charge of Enid's fortune, but most horribly serious.

On a show-down between the rivals for her affection Enid chooses William, who has kept her in a gale of merriment with his assumed buffoonery. The story then jumps to the period immediately after the honeymoon. William's real character comes to the front and he proves to be nothing but a roystering bully, who is not averse to treating Enid real rough when in his cups. He speaks disparagingly of Enid at the club and Milton gives him a beautiful black eye. William swears vengeance.

One night in company with a friend, both of them very drunk, he comes home and the two of them invade Enid's bedroom. A scene follows. William states that he is going to inveigle Milton there, kill him, and then give it out to the newspapers that he killed him because he found him in his wife's bedroom.

Posing as the butler, he calls up Milton, and tells him to come right over to protect Enid from William. Milton comes on the run and William shoots him, but not fatally. Enid thinking he is dead shoots and kills William. At the trial William's drunken friend testifies just as it looks pretty black for Enid, the jury evidently bring in a verdict of justifiable homicide, although it is not shown, and Enid and Milton find happiness.

As can be seen the story has many improbabilities but the theme of disillusionment will probably carry it over with your women patrons, especially, and it will probably make the men think some.

Elaborately Produced Picture Contains Strong Appeal to Women

Box Office Analysis for the Exhibitor

Here you have a good star in an elaborately produced picture which in addition contains a story with a strong appeal to women and one that will make men think. You should get the money with it. You certainly can go the limit with your exploitation and you have plenty of material to work with. Though it is an intimate picture of domestic life there is nothing about it that is either offensive or suggestive.

The title and the star are the two big elements that will pull the money through the box office window. Use them both extensively. In all of your advertising incorporate the element of mystery using catch lines of this nature: "What is it every woman learns after she is married." "Did you idolize your husband and did he have feet of clay?"

In addition you can enlarge on the artistic values of the production, telling them something about the beautiful photography, lighting, and the elaborate manner in which it was staged. Go easy on the details of the story. It is the weakest thing in it.

The BRADSTREET of FILMDOM

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The RECOGNIZED AUTHORITY

Vol. X. No. 32 | Sunday, November 2, 1919 | Price 25 cents

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VOL. X. No. 32 Sun

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Published Daily at 71-7.
WID'S FILM.
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Manager.
Entered as second-class
at New York, N. Y.
Terms (Postage free) U
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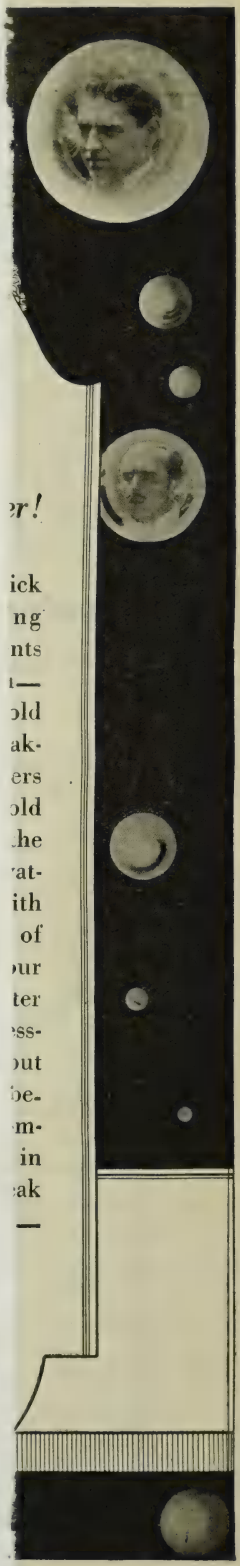

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Light, Frothy Comedy Depends on Sub-Titles

Elinor Fair and Albert Ray in
"THE LOST PRINCESS"
Fox

DIRECTOR ..... Scott Dunlap
AUTHOR ..... J. Anthony Roach
CAMERAMAN ..... George Schneiderman
AS A WHOLE.....Very light with an overdose of sub-titles.
STORY.....Slight depending on titles to carry it
DIRECTION.....Newspaper office scenes good, balance fair. Seemed artificial.
PHOTOGRAPHY ..... Consistently good
LIGHTINGS ..... Nothing unusual
CAMERA WORK ..... Ordinary
STARS ..... Satisfactory
SUPPORT ..... Capable
EXTERIORS .....Hardly any. Met requirements of story.
INTERIORS ..... Fair
DETAIL.....Careless in many parts. Overdose of alleged humorous titles.
CHARACTER OF STORY.....Clean and inoffensive.
LENGTH OF PRODUCTION.....About 4,500 feet

"The Lost Princess" is very, very light, one of those frothy, frivolous little pictures, which if the sub-titles were taken away from it would mean absolutely nothing. It amuses and entertains to some extent and if your crowd is easily satisfied you may be able to get away with it. But in any event don't let any one persuade you into paying a big price for it for you won't get your money's worth.

There is actual material for about two reels. The rest of the picture is padding and a large percentage of it is sub-title padding. It starts off with a long, long string of titles that are supposed to be funny but they fall very flat.

Albert Ray is a farmer's son wtih an ambition to be a newspaper reporter. He comes to the city and tries to land on a paper and fails. Then by accident he meets Elinor Fair, who conducts an "Advice to the Lovelorn" column on the paper. With Elinor's help he writes a story that makes an impression on the managing editor and gets him a job, writing stories for the Sunday magazine.

The Sunday editor however, is in love with Elinor and tries to throw a monkey wrench into the machinery by giving Albert a seemingly impossible task, namely, the writing of the feature story for the next Sunday's issue. It is at this point that the picture is obviously padded for much footage is taken up by showing cartoons of the impossible ideas that flash through Albert's head.

In the end it is Elinor that gives him the idea for a story. From this point on the story is not entirely clear, as it goes on to tell of the adventures of a European princess who has run away from home. This Princess turns out to be Elinor and her uncle the arch duke comes to get her and take her back to her throne. Albert is just enabled to rescue her at the last moment and take her off the steamship as it is about to sail. After all this has been gone through it develops that Albert has been dreaming it, and the real story that he has written is something entirely different. This real story is good enough, however, to land him a steady job, and he and Elinor find happiness.

Elinor Fair was winsome and appealing in the leading role while Albert Ray handled a rube boy in the city with good effect, not overdoing it.

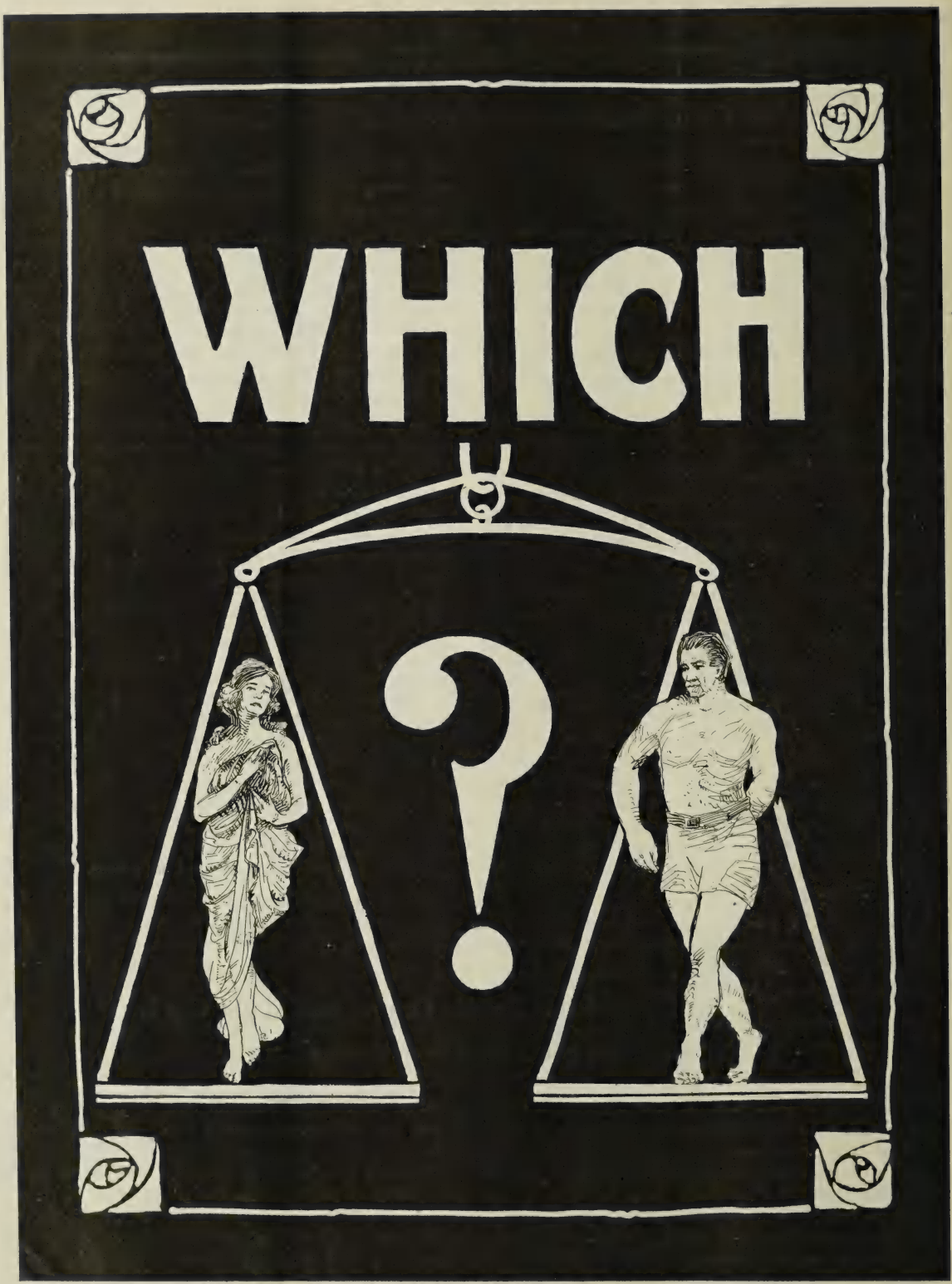
Slight and Frivolous Comedy Drama that Might Get By

Box Office Analysis for the Exhibitor

If they try to jazz you into believing that this is a big picture or a side splitting comedy laugh at them and ask them to tell you another joke. For it is very light, also very slight, depending almost entirely on its sub-titles to carry what little action there is.

If your crowd is easily pleased and is satisfied with the frothy brand of light comedy which this picture supplies you will be able to get by with it. Otherwise see it before you book it and judge for yourself whether you can get it over or not. If you can't see it first you will not miss much if you lay off it altogether.

The main title is rather alluring. Use the names and plenty of photographs of the two stars if they are popular with your bunch. Do not promise too much it your advertising but play up the fact that Albert Ray is in a part that suits him all the way through.


WHICH
?

Best Comedy of the Season—Better Than That; Of the Year

Douglas MacLean and Doris May in

TWENTY-THREE AND HALF HOURS' LEAVE

Ince-Paramount

DIRECTOR ..... Henry King
AUTHOR ..... Mary Roberts Rinehart
SCENARIO BY .....Agnes C. Johnstone
CAMERAMAN ..... Bert Kann
AS A WHOLE.....Most delightful comedy of season and year.
STORY .....Exposure of German spies basis for goings-on of cantonment life.
DIRECTION.....Sure fire handling registered maximum of laughs.
PHOTOGRAPHY ..... Generally excellent
LIGHTINGS.....Straight stuff always well done
CAMERA WORK .....No tricks; always good
STARS.....MacLean had the better part, but Doris counted at finish.
SUPPORT.....Generally splendid. Dog shouldn't be overlooked.
INTERIORS.....Suited the story
DETAIL .....Well taken care of
CHARACTER OF STORY.....Delightful and sure to please.
LENGTH OF PRODUCTION.....4,838 feet

Oh, Boy! Get to this! If the Paramount crowd hasn't been in to see you get on the phone or send a wire but by all means get this sure fire comedy of cantonment life. Be grateful if someone hasn't tied up the series and blocked you out. Because if you don't get this one and the other fellow does you're going to hear about it for a long time to come.

If ever a production proved that story value was important this one does. Agnes Johnstone just went right ahead and took this Rinehart story from the Saturday Evening Post and registered one shot after another, so true to the story, so true to form, that the result is a constant bubble of laughetr, except when the story makes you uncomfortable around the neighborhood of your Adam's apple, and save when your eyes grow a bit misty. All she had to do was not to hurt the story. And she didn't. The result is—well, if you get another comedy in six months as good go down on your knees and thank every producer you ever heard of and then those who are to come. Because, boys, this is a sure-fire knockout.

Henry King handled the megaphone, but he didn't have to break his neck to secure results. So long as he didn't muff anything it was all right. And he didn't. He just kept on shooting and then when Ince looked it over and added probably a touch here and there they passed it along and it's coming to you all wool and a yard wide.

This new pair of stars made their bow in this Ince production. MacLean, a clean, healthy youngster, has by far the greater part of the work to do, but Doris May gets in at the finish. If Ince can only find them the right kind fo stories they are set. MacLean is Sergeant Gray, ready to leave for France, and Doris "the General's General," meaning his daughter. They fall in love, she sicks him on to expose some spies, and that's all there is to it except she promises to write to him daily and pray for him nightly until he returns from France. Doesn't sound much of a story, does it? But it is. And your crowd will tell it to you.

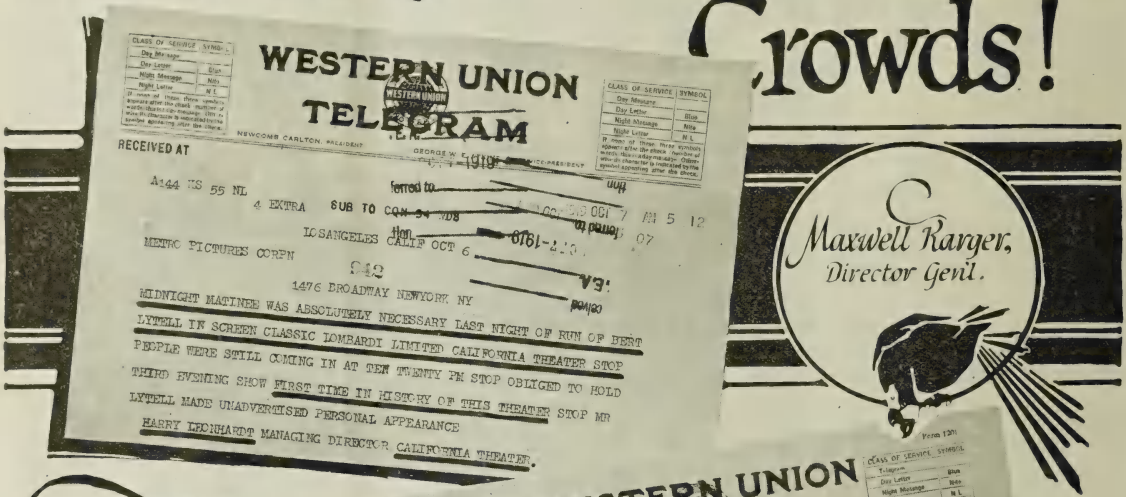
In the cast was a great dog, name unknown, who shared honors with the young stars. Thomas Guise as General Dodge; Maxfield Stanley, who did splendidly with the role of Table Sergeant and others.

Just Get 'Em in. That's All. The Rest Is Easy

Box Office Analysis for the Exhibitor

Just get 'em in. That's all there is to this one. Get 'em in by fair means if you can. And it should be easy. But get 'em in. Probably the best way to do this is to center your advertising on the fact that this is a Mary Roberts Rinehart Saturday Evening Post story with a Thomas H. Ince production. You can't expect them to know much about this pair of young stars—yet. But when they come out it will be different. They'll know so much it will be hard to keep them away from their next one. Tell them it's a story of cantonment life, with a touch of the war, but only a touch. Not a moment in it when they won't be either laughing or feeling choked up. But by all means get 'em in. You can say without qualification that it's the best comedy of the season, and stake your reputation on it to the last notch. They won't be disappointed. Because the man or woman who likes pictures that won't like this one will need an examination. There's something wrong with them.

Midnight matinee necessary to accomodate Crowds!



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, VICE-PRESIDENT

RECEIVED AT

A144 NS 55 NL

4 EXTRA SUB TO CON 24 WDS

LOSANGELES CALIF OCT 6

METRO PICTURES CORPN

1476 BROADWAY NEWYORK NY

MIDNIGHT MATINEE WAS ABSOLUTELY NECESSARY LAST NIGHT OF RUN OF BERT LYTELL IN SCREEN CLASSIC LOMBARDI LIMITED CALIFORNIA THEATER STOP PEOPLE WERE STILL COMING IN AT TEN TWENTY PM STOP OBLIGED TO HOLD THIRD EVENING SHOW FIRST TIME IN HISTORY OF THIS THEATER STOP MR HARRY LEONHARDT MANAGING DIRECTOR CALIFORNIA THEATER.

Fewer and Better Pictures!

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

XXXCO OCT 6 J 57 149P

RECEIVED AT

D114AU 59 - 7 EX BLUE CNT QN

GA MILWAUKEE WIS 1205P OCT 6 1919

J S GRAUMAN MGR (T3730)

METRO PICTURE CORPN MALLERS BLDG CHICAGO ILL

TWO OF THE SCREEN CLASSIC SPECIALS OPENED OUR HOUSES YESTERDAY FOR . WEEKS RUN BERT LYTELL IN " LOMBARDI LTD" AT THE NEW STRAND AND VIOLA DANA IN " PLEASE GET MARRIED " AT THE MERRILL BOTH ARE EXTRAORDINARILY FINE FEATURES AND I AM MORE THAN PLEASED WITH THE AMOUNT OF BUSINESS THEY DID

E C BOSTICK MANAGING DIRECTOR MERRILL AND NEW STRAND THEATRES

1229P

Metro
Pictures Corporation

Jury's Imperial Pictures, Ltd., Exclusive Distributors thruout the United Kingdom. Sir. William Jury, Managing Director.

Mediocre Picture Has Many Complications

June Elvidge in
"THE WOMAN OF LIES"
World

DIRECTOR .....Gilbert Hamilton
AUTHOR .....Forrest Halsey
SCENARIO BY .....J. Clarkson Miller
CAMERAMAN ..... Joseph Badaracco
AS A WHOLE.....Drawn out society drama with numerous complications; grim tale which lacks semblance of humor.
STORY.....Confusing and at times almost baffling
DIRECTION.....Failed to make many points clear and gave scant attention to details.
PHOTOGRAPHY .....Averaged fair
LIGHTINGS.....Nothing out of the ordinary; lacked variety.
CAMERA WORK.....Little that was unusual
STAR....Made best of role that carries little appeal
SUPPORT.....Features Earl Metcalf who handles male lead in fair style. Rest of cast up to mark.
EXTERIORS.....Not very many; nothing extraordinary.
INTERIORS.....Conventional stuff; customary house scenes.
DETAIL.....Slipped up on numerous occasions
CHARACTER OF STORY.....Morbid atmosphere that is wearisome.
LENGTH OF PRODUCTION....About 5,000 feet

Built around a confusing story and starting suddenly, the most recent effort of June Elvidge is deficient in any number of respects and fails to rise above the commonplace. A role that is not very sympathetic has been given the principal who makes the best of it. The atmosphere created is rather depressing and there is certainly very little in the production that is artistic. There are many points in the picture that fail to explain themselves.

The picture is of the long, drawn-out type, built on a story that is unreal and grim. It tells of a girl, wronged by the man she loved, starting on a campaign of vengeance and is not satisfied until she has dragged him down from his high pinnacle. Therefore, she repents. After she is avenged, the theme changes and mercy and forgiveness is preached, while the villain is seized by officers of the law. A finish that is effective helps but generally the production ranks with the usual run of program pictures.

Olive Sherman is about to be wed to Tracey Langdon when her father dies. His death follows an attempted burglary, after which Olive had befriended the would-be thief and given him a start in life. Shortly after Sherman's death, it is discovered that he had tampered with the books of the company and Tracey breaks his engagement to Olive, who secures a position in the company of which her father had been an executive.

Langdon's fiance and her mother cause Olive to lose her position. She takes up with a blackmailer and eventually ruins Langdon, finally marrying Jim Waldron, the burglar, who has reformed and become a newspaper reporter.

Toward the finish, Langdon almost ruins the affair by attempting to expose Olive before Jimmy's mother, but at the finish all is forgiven and everything ends happily. Some effective bits are registered prior to the conclusion and the end is about the best thing in the picture.

Hard For This One to Get By

Box Office Analysis for the Exhibitor

There is little in this production to recommend it and it appears to be destined for rough sailing even in the smaller houses. It certainly will not go in any of the bigger theaters where the patrons are at all critical. The picture lacks appeal.

Aside from the fact that this lacks appeal, it gives the star a character which is decidedly unsympathetic. In advertising, it would be unadvisable to play up the principal too strongly. The best thing to do would be to soft-pedal the entire affair and just let it get along by itself. It may do as a program offering, but don't announce it as a feature.

The title has some box office value. Do not, however, promise your patrons too much for they will certainly be disappointed. In exploiting, you might concentrate on "the fury of a woman scorned" end of it.

Some Short Reels

If the entire new series of Harold Lloyd two-reelers stand up as well as the first two they are showing Pathe may be justified by describing them as "$100,000 features." Certainly they are unusually good. Lloyd is excellent in each of them, and the productions show considerable care as to detail and lavishness in the sets. Rarely are comedies of this type presented with the elaborateness of these productions. Pathe reports the largest houses booking them. They merit a good run. Lloyd is really funny, and with Harry Pollard and Bebe Daniels in support some very good stuff results.

In "His Royal Slyness" several new ideas are used for laugh-producing purposes and they register well; especially where the mirror is used which gives the effect of the Princess being in one room and Harold in another. Harold nearly breaks the glass trying to get to her. Some of the shots show slap stick ideas, but taken as a whole the comedies are far ahead of much of the stuff shown.

Lloyd, a book agent, after being tossed out of numerous rooms in a hotel comes in upon the Prince of Razmatazz, traveling in America and busily engaged in saying his farewell to a vamp who has won his heart. His tutor notifies him that he must return to his native land where a Princess is to choose between him and a rival. He prefers to stay in the U. S., however, and when it is noticed that he bears a startling resemblance to Lloyd, arrangements are made to have Lloyd sail for Formosa and impersonate the Prince. In Formosa Lloyd wins the Princess, but the genuine Prince, jilted by the vamp, returns and almost spoils it all. A revolution transpires, however, and Lloyd who accidentally fires the shot that wins the struggle for the people, is made president has his royal adversaries tossed into a moat and lands the Princess.

Some excellent night shots of Broadway open "Bumping Into Broadway," where Lloyd appears as a struggling composer. His antics in dodging his landlady are very good. Bebe Daniels as a chorus girl who loses her job is pretty as usual. His money gone. Lloyd follows Bebe and a stage-door Johnny into a club frequented by men of wealth. Lloyd plays number 13 on a roulette wheel, acquiring his capital by picking it up from the floor where someone had dropped it. It is not long before he breaks the bank, but his good fortune is almost nullified when policemen raid the place. After a long chase through the many rooms Lloyd and Bebe clutch.

"The Fireman," Clark Cornelius

Charles Chaplin's old comedies are without exception full of fun, for when they were made there was a wider field from which to choose material with which to provoke mirth. "The Fireman," which is now being re-issued by the Clark Cornelius Corp., is no exception to the rule, but is not equal to many of his other works. Undoubtedly it will make them laugh, for there are many bits in it that are excellent, but it possesses much that is antiquated and has been done almost to death. It is Chaplin with his waddle and inimitable expression that puts this in a class with the successful comedies of to-day.

In this one, as the title suggests, Charlie is a member of the fire extinguishing force—a driver. He angers the captain when he ignores the different bells, sleeping on peacefully when it is time for drill. Many are the kicks and blows that he receives at the hands and feet of the Captain, but in the end he squares matters when he rescues the latter's sweetheart from a burning building.

"His Friend's Tip," Universal

New plots for comedies seem to be few and far between. "His Friend's Tip," a Universal one-reeler which features Eddie Lyons and Lee Moran, is not one of the few, for it has been built up on an old theme, and coupled with what is in every other respect, to say the least, an ordinary production, fails to rise above the mediocre. The story concerns two friends who are about to go jon their respective vacation trips. One of them urges the other to invest in Florence oil stock. Subsequently their wives learn of this "Florence." When the value of their shares begins to go down and it is necessary to get more money to boost the finances of the company, they borrow some of their personal properties on which to secure loans. Following a grand mix-up, the stock jumps one hundred and thirty points and all end merrily.

"Screen Smiles," Screen Smiles, Inc.

Issue R of Screen Smiles, released by Screen Smiles, Inc., and gathered from the newspapers of the United States and from some in other countries where they use the English language, contains many remarks that are really clever, although some are not so funny. Attractive cartoons are appended which gives the offering an advantage over similar productions. This number is 450 feet long.

ROBERTSON-COLE SUPERIOR PICTURE

SESSUE HAYAKAWA

Produced by
HAWORTH

Every Hayakawa Superior Picture its own salesman. Screen them as they are released and you will book them without further discussion.

ROBERTSON-COLE SUPERIOR PICTURE

HAYA

THE DRAGON PAINTER

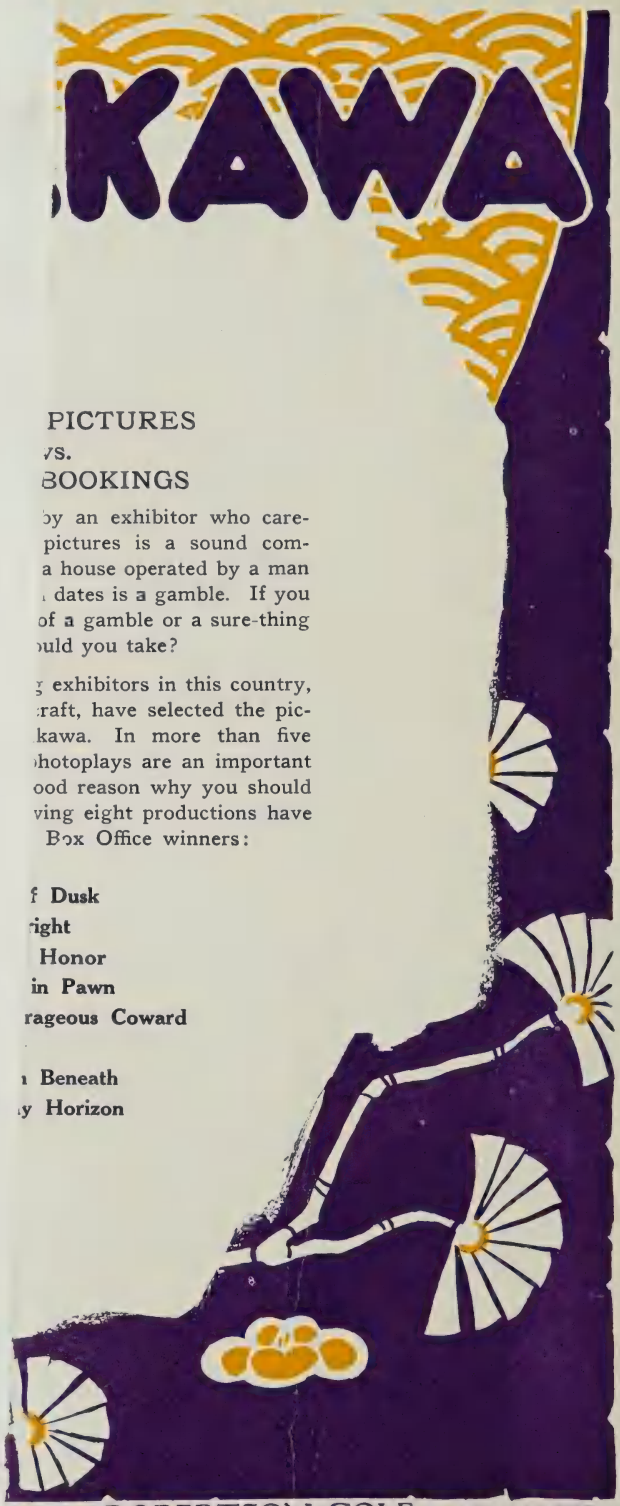
WITHOUT a single exception every reviewer who saw "The Dragon Painter" said it was close to perfection in artistic detail and production. Some said it was perfection itself. At least one critic said it was the best motion picture play she had ever seen.

If you are selecting pictures with a view to pleasing a discriminating audience and not merely filling in open dates, if you want a picture that will give reputation to your house and dollars to your box office, screen this one and you will book it.

KA

THE work of Sessue Hayakawa has carried him into the popular favor of audiences in approximately five thousand theatres in the United States. They have clamored to see him in something typifying the Oriental in the Occidental World. As the Prince in this great story by E. Phillips Oppenheim he is part of a wonderful production of intrigue, mystery, romance and dramatic tension. Hayakawa is the one man to perfectly fit this part and his characterization of it makes the play one of extraordinary merit and of special appeal to Hayakawa followers.

Again a Hayakawa Masterpiece


KAWA
PICTURES
/S.
BOOKINGS
by an exhibitor who care-
pictures is a sound com-
a house operated by a man
dates is a gamble. If you
of a gamble or a sure-thing
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ble at all ROBERTSON-COLE EXCHANGES

Good Coast Stuff

Polygamy and Palomitas, Outing-Chester release, deals with the sea lions to be found on the Peruvian coast and includes several well-lit coast shots, which are all the more interesting because they possess animal action. Interesting facts about the animals are to be found in the titles and numerous attitudes of the sea lions have been screened. With the surf lashing the protruding rocks for a background the offering has another advantage, the foam-flecked waves having been photographed nicely.

Volcano Shots

El Misti, the Peruvian volcano which is practically extinct, but still has a crater of boiling lava, almost four miles in height, provided the material for another Outing-Chester one-reeler which has several beautiful bits. One with the cone rising in the background is particularly good. The different scenes, while not always particularly soothing to the eye, have been photographed well and touches of local color have been added by including shots of the native Peruvians, a herd of llamas and the burrows. Right up to the edge of the bubbling pit at the top of the mountain went the cameraman who has taken several rather close shots of the crater. "The Four Mile Smoke Stack" was chosen as a title for this.

More of Joe Martin

"A Baby Doll Bandit" is a Fred Fishback concoction—written and directed by him—and features the anthropoid ape, Mrs. Joe Martin, and Jimmy Austin. It is a rather wild burlesque on some of the modern westerns, there being parts that are satirical, but most of it is just ordinary slapstick stuff which has been done so often as to render it almost worthless for laugh-getting. Undoubtedly there are some bits that register effectively, the ape performing in fine fashion. Some of the stuff in the school portions are quite funny. There are several commendable bits included in this one, but much that does not measure up a sufficiently high standard. The piece consists of various bits that have just been hammered together in a haphazard way and depends on the different situations and incidents to draw forth the giggles.

Dogs, Dogs and More Dogs

Another Fox Sunshine comedy is called "A Yellow Dog Catcher." The title of the subject is rather harsh, nor does the matter in the picture explain exactly whether the dog catcher or some of the canines are yellow. J. T. Blystone directed the production which is about 1,800 feet in length. Puns on the word "dog" are much evident in the titles. The film is much like other Sunshine comedies in that it is elaborate and full of action. No delicate humor is contained, everything being on the slapstick and farcical order. The grand finale finds goats, dogs, dog-catchers and a bevy of damsels all taking part in the big mix-up. Some very creditable bits are included in the piece, those scenes showing the hounds in action being especially good.

Turtle Stuff

Turtles are in the foreground in a Bray Pictograph, divided into two portions. The first, called "Three Men in a Boat and a Turtle," shows the capture of a two-hundred pound animal and then the hunt for some turtle eggs. A ride through the water, clinging to the back of the creature, then the landing of it and finally placing it with others of its kind, in a city, are screened. Max Fleisher provided the material for the animated cartoon which makes up the rest of the subject.

Atmosphere Not Wholesome

Neal Hart steps out of his usual surroundings in "Out of the West," Capital, and although there is enough action to please the wild ones, the atmosphere is not of the most wholesome kind. The scenes in the slum resort—the hidden dens and the escorting of the innocent girl to the secret chambers do not carry with them soothing thoughts and will probably be ordered out by some censor boards. Should these be cut out, the picture would be robbed of a great deal of its punch. Hart, who is in the foreground almost all of the time, is a host in himself and mauls his antagonists as rapidly as they come. He is not enabled to perform many of his usual stunts in the picture, but there is an exciting fall from a rope which gives way.

Having gone to the city with three of his cowboy companions, Hart has them all attired in evening clothes and the crowd goes out to "paint the town." They are led to a resort prominent in the underworld. A tricky maid with carefully shaped and pencilled eyebrows attempts to lure the hero, but he beats into submission any number of crooks, and then chases after the most notorious one in an automobile. Red tape and the usual waiting methods of police do not hinder him, for with his little revolver, he manages to run things his way. The result is obvious. A shot on the back of a train, with Hart and the heroine in a clinch, and the boys looking on from behind a window has been nicely handled.

In the smaller houses, you can probably use this, exploiting it on a small scale as a drama of the underworld.

A PARAMOUNT-ARTCRAFT PICTURE

JESSE L. LASKY
presents the

CECIL B. DeMILLE PRODUCTION
"MALE AND FEMALE"

TRIED out at Imperial Theater, San Francisco, it opened to capacity business in 30 minutes. San Francisco Bulletin says: "Congratulations to DeMille on his superb production." Call and Post: "De Mille adds another pearl to film gems." Examiner: "One of the most spectacular and absorbingly interesting film productions." Chronicle: "It's a picture every one should see, no matter what the cost!"

From J. M. Barrie's
famous play,
"The Admirable Crichton"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Vice Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

adapted for the
screen by
Jeanie Macpherson

Canadian Distributors, Famous-Lasky Film Service, Ltd. Headquarters, Toronto.

Mystery Story Lacks Surprising Solution

Gladys Leslie in
"THE GRAY TOWERS MYSTERY"
Vitagraph

DIRECTOR ..... John W. Noble
AUTHOR .....Seward W. Hopkins
SCENARIO BY....Sam Taylor and John W. Noble
CAMERAMAN ..... Not credited
AS A WHOLE.....Poor murder mystery staged in country villa gets off to a slow start but picks up somewhat.
STORY.....Has weak plot; solution evident almost immediately after murder takes place.
DIRECTION.....Failed to make best of many situations.
PHOTOGRAPHY..... Averaged very good
LIGHTINGS.....Several commendable effects
CAMERA WORK ..... Capital
STAR .....Had much to do and worked hard
SUPPORT.....Several characters exaggerated; some others ludicrous.
EXTERIORS.....Number of pretty scenes of material value to production.
INTERIORS .....Not up to standard of exteriors
DETAIL..... Not very good
CHARACTER OF STORY .....Contains nothing that is offensive.
LENGTH OF PRODUCTION....About 5,700 feet

Staged in a pretty country region, "The Gray Towers Mystery" registers a satisfactory effect upon the eye. Unfortunately, however, there is little more to recommend it. The story is poor and the manner in which it has been screened emphasizes its weaknesses. At the start the story fails to arouse interest and it is not until the picture is well under way that the crime which results in the mystery is committed. The culprit is kept out of the foreground so long after the murder is committed that the suggestion that he is the criminal is created. Details have been worked out very carefully in the production which at times is somewhat lacking in unity.

Gladys Leslie fits nicely into her surroundings but does not interpret the character properly at all times A working girl who has suddenly come into the possession of a large estate and riches, she glides into the new environment with unnatural ease. The supporting cast includes several characters whose work is exaggerated and others who are ludicrous. With poor direction, the weak solution to the story and a cast that does not measure up to a very high standard, the film fails to rise above the mediocre.

June Wheeler, a working girl, becomes the heiress to a large country estate. Here she meets Billy Durland who is later elected sheriff. June, innocently, causes her foreman to fall in love with her. Billy also learns to love her.

Hardly has June become accustomed to the surroundings when a cousin, Tom McKinnon, appears with a half claim to the estate and antagonizes June with his coarse manner. Later Tom tries to smooth matters over with her. He becomes rather aggressive when the two ride through the woods, after attempting to attend to matters regarding the estate. She slaps his face and gallops away, dropping her revolver while leaving him. Upon returning home she discovers that McKinnon has been found shot. Circumstancial evidence is against June, but in the end the foreman who is kept out of the foreground for some time after the murder, proves to be the guilty man, having committed the murder after he had seen McKinnon insult June. His mad love for June is the cause. June after being pursued by a posse leaps into a gorge rather than be captured alive and of course June and Durland come to a clutch.

Poor Program Picture Has Little to Recommend It

Box Office Analysis for the Exhibitor

There is little hope for this one except as a program picture for the cheaper houses. Where the audiences are discriminating, the production will have rough sailing. Even in the smaller houses, it will probably be solved by 90 per cent. of the spectators long before the guilt of the culprit is established upon the screen. Therefore, even if your patrons are not a very critical bunch, you should be careful as to how you spring this.

In advertising, rely on the drawing power of Gladys Leslie, rather than upon the curiosity that the announcement of a mystery story will arouse. Be careful to curtail your promises and try to appeal to the sentiments of your crowd by saying that this is the story of a poor girl who inherits riches and is obliged to fight a murder charge. After that, work in the mystery end, but don't play it up too strongly.

WID SAYS

"IT IS ONE OF THE BEST PICTURES OF THE SEASON.... AN EXCEPTIONALLY FINE PRODUCTION THAT REGISTERS RIGHT THROUGH, AND IT IS CLEAN AND WHOLESOME"

Carl Laemmle
announces
VON STROHEIM'S
WONDER-PLAY

"BLIND HUSBANDS"

A UNIVERSAL-JEWEL PRODUCTION DE LUXE

Ray's Personality Biggest Feature to This One

Charles Ray in
"CROOKED STRAIGHT"
Paramount-Artcraft

DIRECTOR ..... Jerome Storm
AUTHOR ..... Julian Josephson
SUPERVISED BY .....Thomas H. Ince
CAMERAMAN ..... Chas. Lyons
AS A WHOLE.....Depends on star's personality to put it over.
STORY....Crook melodrama with some weak spots
DIRECTION.....Fair as a rule, careless in some places.
PHOTOGRAPHY ..... Good; fine storm scene
LIGHTING.....Very good especially night scenes
CAMERA WORK ..... Excellent
STAR.....Some very good character work on part of star.
SUPPORT .....Could have been better
EXTERIORS.....Some very beautiful and artistic
INTERIORS.....In harmony with demands of picture.
DETAIL.....One or two improbable scenes, otherwise good.
CHARACTER OF STORY....Clean and inoffensive
LENGTH OF PRODUCTION.....4,185 feet

There is a degree of humaneness about a Charlie Ray picture that puts it over in spite of any other weaknesses that it may have. Of course, it is needless to say that this humaneness is that which the star puts into the picture of his own personality and is not due to any outside feature.

Ray has made better pictures than this one for it has several weaknesses that should not be there, but still the personality of the star may put it over. Somebody blundered most horribly when they made two high-class crooks lay their detailed plans for looting a bank in open booth in a public restaurant. There is no excuse for such stuff.

The picture has been given the usual Ince production and there are shots that make you sit up and take notice by the supreme beauty of photography and lighting. There are also some night storm scenes that are particularly well done. Likewise there is a corking good fight on the stairs between Charlie and one of the other crooks. The regretable thing about this story is that it does not give Charlie the opportunity he deserves.

Charlie is a country boy who has saved a thousand dollars by the sweat of his brow. He decides to try life in the big city and on the day of his arrival loses his thousand to a sharp confidence man.

Later he is down and out and starving. He is befriended by a man who turns out to be a safe cracker and out of gratitude Charlie becomes his partner and pal. While in a cabaret much frequented by crooks Charlie runs into the confidence man that trimmed him and mixes it up with him. Then Charlie and his pal while sitting in an open booth make their plans to loot a bank that night. The confidence man overhears them and tips off the police.

In the battle with the "bulls" that follows Charlie's pal is shot and mortally wounded. As he dies he tells Charlie of his own kids out on a farm. Charlie goes there and runs the farm, incidentally falling in love with his next door neighbor. He tells her of his past and she still loves him.

Then the villainous confidence man appears again and tries to trim the girl's father. Charlie frustrates him by robbing the old man's safe. The girl sees him do it and still she loves him. When Charlie explains everything is all right and they live happy ever afterwards.

Director Storm has paid a great deal of attention to character development naturally, that is the best thing about one of Charlie's pictures. If he had paid more attention to his detail it would have been a better picture. Vera, the girl, sure had some classy French negligee for a country girl. Margery Wilson had this part and was rather colorless. Others in the cast were Wade Butler, Gordon Mullen and Otto Hoffman.

With Charlie Ray as Star it May Draw Well

Box Office Analysis for the Exhibitor

Although this is not as good as several Ray pictures that have been shown, still I think that you can get it over by playing up big the star's name. Ray has a pretty big following and you want to capitalize on it to the limit. So let them know that you have a Ray picture and tell it to them in big type.

Key your ads and publicity so that they will appeal to the women. Use catch lines something like this: "If you loved a man and he confessed to being a criminal, what would you do?" "If you saw the man you loved robbing your father's safe could you still love him?" Use lots of stills showing Charlie as a criminal. This is a new type for him and should excite considerable interest.

PEARL

EROINE OF MANY PATHE SERIALS,

THE BLACK

Produced and directed
by the director of Miss
White's greatest triumphs
George B Seitz
Scenario by B. Millhauser

Pathé
Distributors

WHITE

ALL SUCCESSFUL, *In the Serial of a thousand sensation.*

SECRET

Adapted from
ROBERT W. CHAMBERS
famous novel "IN SECRET"

Here is truly a serial of the best feature atmosphere and production, of a quality suited to the finest first run houses. To the very many exhibitors who have made much money on Pathe's Pearl White serials, we offer this advice, see this one!

RELEASED NOV. 9TH

Pathé Distributors

J. Warren KERRIGAN

in

The Joyous Liar

By Jack Cunningham — **Directed by Ernest C. Warde**

Exhibitor approval of this picture exceeds that bestowed upon any other J. Warren Kerrigan picture of the past year. It has been booked for much bigger first run theatres than any recent Kerrigan production.

When exhibitors voluntarily say: "This picture is worth more money than I have been paying you," and then back this up by paying more you can be certain of the quality of the story and the production.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ *Exchange Incorporated*

Weak Story Fails to Register as Entertainment

"THE SACRED FLAME"
Schomer-Ross Productions, Inc.

DIRECTOR .....Abraham S. Schomer
AUTHOR .....Abraham S. Schomer
SCENARIO BY .....Abraham S. Schomer
CAMERAMAN .....Andre Barlatier
AS A WHOLE.....Ridiculous effort to teach a lesson by use of implausible and artificial means.
STORY....Weak foundation for subject that doesn't get over.
DIRECTION.....Failed to add to conviction and handled players to poor advantage at times.
PHOTOGRAPHY ..... Fair
LIGHTINGS.....Sometimes not clear
CAMERA WORK .....Ordinary
STAR.....Worked hard in role that didn't seem to match up with her personality.
SUPPORT.....Earl Schenk awkward in role of hero; remainder of cast not particularly notable.
EXTERIORS ..... Acceptable
INTERIORS....Sets appropriate but nothing lavish
DETAIL.....Title writer must have been a child; several noticeable slip-ups.
CHARACTER OF STORY.....Fails to put over the object of the author.
LENGTH OF PRODUCTION.....6,200 feet

They say a great many things may be possible but not probable. Well, this is one of these things. The blame for this picture idea is based on the "Sacred Flame" or the flame of love, and no doubt an act such as Emily Stevens performs could spring from love but it's hardly plausible that an ordinary school teacher would think it her duty to be responsible for the regeneration of a down-and-outer, in whom she had not even a friendly interest.

As far as production and detail are concerned in this picture, they certainly didn't overburden themselves worrying about it. The titles throughout consisted of a series of notes designating the passing of time and "That Night" sure was done up brown.

Lionel Adams, a physician with a motherless little girl, asks Emily Stevens, a high school teacher, to become a mother to his little daughter. But she refuses. While out walking she meets Earl Schenk, scant of funds, and poor in spirits. Right then and there she elects herself as his saviour and "that night" she plans his career. Just like that.

Earl and Emily fall in love as the natural course of events and after attending law school during the day, hero convenes with his benefactress each evening. Then comes the day of his examination for entrance to the bar and right here they pull about the silliest stuff done in some time. Hero finds out all the answers by looking at a picture of his sweetheart. A flash of this might get by but it is overdone.

Successful in his exam, Earl opens up a law office which Emily fits up at considerable cost by borrowing the money from her sister's husband. Here entereth the eternal triangle. Hero falls in love with the daughter of the president of a large corporation for which he is attorney. He faces Emily, to whom he is engaged, with the cold facts and when she becomes prostrated, friend doctor is called in and saves her life and incidentally proposes a second time and is accepted. There is much more like this.

Later the ex-lovers meet in a restaurant and when someone sings "Good Bye" hero drops dead. All very sad, but the worst is yet to come. They end it up by having shero erect a monument to the dead man and even go so far as to show the cemetery.

Slip This in on a Rainy Day if You Do Use It

Box Office Analysis for the Exhibitor

You won't be missing anything if you don't get this one. Preachment pictures may be all very good if they really do get over, but this thing of trying to point a lesson by mixing up a conglameration of sentiments and desires with a grave yard finish will be more than the average film patron will care to stand.

People don't go to a picture theater to be preached to. A picture which aims at a moral and really does get over the object is accepted as entertainment, but when it comes to convincing such improbable things as they call "duty" in this, it is far from entertaining.

Emily Steven's name and her well known stage career may help you in exploiting this and you may be able to do something in the way of catchlines with the title. However, you better tell your folks just about what they may expect to see and then await the results.

There's a profit gap between the producer and exhibitor through which several hundred thousand dollars are lost every day. If we can get together we can get that money.

Lewis J. Selznick

Crook Meller Given New Twist Should Please But Won't Thrill

Gladys Brockwell in
"THIEVES"
Fox

DIRECTOR ..... Frank Beal
AUTHOR ..... Will C. Beale
SCENARIO BY ..... Douglas Bronston
CAMERAMAN ..... Friend F. Baker
AS A WHOLE.....Some interesting situations and contains new twist to familiar theme.
STORY.....Crook meller affords something new in the way of reforming thieves.
DIRECTIION.....Handled players to good advantage and generally succeeded in making entertainment out of old stuff.
PHOTOGRAPHY ..... Good
LIGHTINGS .....A few good effects
CAMERA WORK .....Nothing out of the ordinary
STAR.....Well suited to the part and makes the most of opportunities.
SUPPORT.....William Scott as Gladys' pal was a little weak; others suited parts fairly well.
EXTERIORS ..... Very few
INTERIORS ..... Some fine sets
DETAIL.....Evidences care and consideration especially in following continuity.
CHARACTER OF STORY ....Nothing to displease
LENGTH OF PRODUCTION.....About 5,000 feet

This is about the best opportunity Gladys Brockwell has had for some time notwithstanding the fact that it is not altogether a new role because her parts usually call for a "hard goil." Crook mellers have been done time and again and as a rule they manage to get by but in "Thieves" the author has thought up a novel way of having the crooks "go straight," partly by accident.

We have seen some big-heareted person try to influence a thief to reform but in this instance the "lady bountiful" takes Gladys into her home, seemingly to help her change her way of living but really because she thinks she can make use of her.

Gladys and her pal, William Scott, steal certain bonds which they turn over to Hayward Mack, the big boss. Then they decide to give up the old life and Scott secures a job driving a truck, with the understanding that when he has enough money, he and Gladys will be married. But Gladys can't keep away from it and is caught redhanded when she takes a package belonging to Jeanne Calhoun, a wealthy girl.

Jeanne refuses to press the charge and takes the girl to her home where she decides to live straight. One night Gladys discovrs Hayward Mack persuading Jeanne to become his wife, but she refuses because she is engaged to another who at this time is in prison because bonds intrusted to his care had disappeared.

Gladys tells Jeanne who Mack is but withholds the fact that he has the bonds although Jeanne suspects it, and confesses to Gladys that she brought her into her home because she tought she was the kind of a girl who could aid her in securing the bonds, whereupon Gladys goes to the apartment of Mack with the statement that she is willing to give up her pal Scott and accept an offer made by the big boss sometime before.

Mack sees Gladys through a mirror, searching for the bonds in desk drawer. They pull a good fight scene here, giving the star ample opportunity to display her ability as a pugilist. However, hero Scott comes to the rescue and after locating the bonds the next scene shows them at the office of the Governor seeking a pardon for Jeanne's fiance. This is quite a jump, but perhaps won't cause any worry.

The innocent man is released and there is a happy reunion of the two couples. Others in the cast are Spike Robinson, Bobby Starr, John Cossar, Kukio Aoyama and Marie James

Doesn't Call for Any Bragging; Deserves Fair Exploitation

Box Office Analysis for the Exhibitor

If you are looking for something in the way of a crook meller you won't go far wrong in showing "Thieves," because it has been given a fairly new twist and a satisfactory cast with enough crook flavor to make it fairly reasonable without overdoing it. It isn't extraordinary as far as production or technique is concerned so the best way to handle it is from the angle of its being a crook meller given a new twist.

Gladys Brockwell's name will probably be worth playing up in exploiting the picture, and if she has much of a following in your community it might be well to refer to some of her recent productions. Her name is usually connected with a part such as she plays in "Thieves." You would do well to show some stills of the star in the role of the girl thief going through some of her chewing gum manoeuvers. If you go in for the unusual in advertising you might secure the co-operation of some chewing gum company to help put the picture over. Throughout the film Gladys is a devotee of jaw gymnastics.

ANNOUNCEMENT !!

A NEW WILLIAMSON SUB-SEA PICTURE
HAS BEEN COMPLETED AND NAMED

GIRL of THE SEA

FEATURING THE FIRST UNDERSEA STAR

BETTY HILBURN

WITH

CHESTER BARNETT

TERRIBLE BATTLE BETWEEN OCTOPUS AND DIVER

OPERATING UNDER PATENTS of WILLIAMSON SUBMARINE CORP.

GIRL of THE SEA IS A ROMANCE OF THE DEEP AND HOLDS MANY THRILLS NEW To THE SCREEN

WRITTEN AND PRODUCED UNDER THE PERSONAL SUPERVISION OF

J. E. WILLIAMSON

DIRECTED BY J. WINTHROP KELLEY

THE SUBMARINE FILM
CORPORATION
906 LONGACRE BLDG
NEW YORK CITY

Big Disaster Scenes Mixed with Fast Farce and Good Comedy Gags Make This Entertaining

Bryant Washburn in
"WHY SMITH LEFT HOME"
Paramount-Artcraft

DIRECTOR ..... Donald Crisp
AUTHOR ..... George Broadhurst
SCENARIO BY ..... Elmer Harris
CAMERAMAN ..... C. Edgar Schoenbaum
AS A WHOLE.....Very pleasing combination of comedy gags, laughs and thrilly action.
STORY.....Farce of honeymoon difficulties, interspersed with wreck, fire and earthquake to provide thrills and action.
DIRECTION.....Kept it moving; used close-ups to advantage and secured goodly number of laughs.
PHOTOGRAPHY..... Generally pleasing
LIGHTINGS.....A few very effective; generally satisfactory.
CAMERA WORK ..... Good
STAR.....Earned scores of laughs by good characterization.
SUPPORT.....Lois Wilson very pleasing; many funny types.
EXTERIORS.....A few beautiful; generally good; always satisfactory.
INTERIORS ..... Very good
DETAIL .....Thrilly action stunts made this impress as bigger than ordinary.
CHTRACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION .....4,155 feet

Making good comedies of five reel lengths is some job, but I believe that this Washburn release certainly delivers under the heading of good comedy, because they have given an excellent combination of good funny farce and unusual action, including such thrills as a well-done railroad wreck, hotel fire and earthquake.

If the railroad wreck, the hotel fire and the earthquake were offered in a serious drama today it would not be particularly impressive because the days of such melodramas have more or less passed, but Mack Sennett has demonstrated beyond question that the combination of good farce and comedy gags with reather sensational action incident makes excellent entertainment.

The basis of the story theme in this is simply the peculiar combination of circumstances which makes very difficult the efforts of a newly married couple to enjoy their honeymoon.

The bride and groom are married hurriedly and rush away to catch a train, with one interruption after the other making it impossible for the bridegroom to get his first kiss. The strenuous days are marred first by a railroad wreck and then by a hotel fire, with jealousy holding them apart due to a misunderstood situation until an earthquake sets everything topsy-turvy, with the final result of bringing the two together through the confession of the servant who was responsible for the jealous misunderstanding.

The general atmosphere and settings are very good. It is quite apparent that plenty of money has been spent, and the incidents move at the proper speed to hold the interest perfectly.

The railroad wreck and hotel fire provide an opportunity for weird costumes, and Washburn plays most of the time in a suit that would probably be too big for "Fatty" Arbuckle.

Should Surely Please; Has Excellent Advertising Possibilities

Box Office Analysis for the Exhibitor

To begin with, you have a title here that is remembered by most folks who have ever gone to the theater, and when you are able, in presenting this as a film, to announce that it has been expensively produced with such thrills as a railroad wreck, hotel fire and earthquake mixed in with fast farce comedy action, it would seem that this should be a very good bet most anywhere.

Although most of the comedy as rather broad farce with the star in eccentric costume a good part of the time, he still has an opportunity to do the sort of characterization of bashful, embarrassed husband which has helped him gain his popularity.

You are entirely safe in promising that this is better than the average production in many ways. Emphasize the fact that much money has been spent on the production in order to make it really an exceptional comedy.

Since the theme of the story centers about the difficulty of the groom in getting his first kiss because of such interruptions as a railroad wreck, a hotel fire, an unfortunate misunderstanding which caused jealousy, and other similar thrills, you might build upon that idea in your advertising.

ANITA STEWART

as Madge

IN OLD KENTUCKY

Directed by
Marshall Neilan

A FIRST NATIONAL ATTRACTION

Familiar Story Idea Gets Away with a Lot by Passing It Off as a Dream

Beatriz Michelena and Lois Wilson in
"THE PRICE WOMAN PAYS"
J. Frank Hatch Ent.—State Rights

DIRECTOR ..... George Terwilleger
AUTHOR ..... Frank Hatch
SCENARIO BY ..... Frank Hatch
CAMERAMAN ..... Robert Carson
AS A WHOLE..... Manages to get over moral idea but goes to too much trouble to do so.
STORY.... By means of a dream they get away with something that may be possible but is rather far fetched.
DIRECTION..... Coudld have made more of the material at hand; not a great deal of attention to little things.
PHOTOGRAPHY..... Bad in spots
LIGHTINGS..... Fair; often too strong on players' faces.
CAMERA WORK ..... Passable
STARS..... Lois Wilson rather amateurish and Beatriz Michelena's role scarcely a star part.
SUPPORT..... Suitable enough but none worthy of particular mention.
EXTERIORS..... Seldom necessary
INTERIORS..... Very cheap looking sets
DETAIL..... Titles much too long; whole thing can stand cutting.
CHARACTER OF STORY.... Gives good advice but is not forceful.
LENGTH OF PRODUCTION.... About 5,800 feet

This is by no means a new idea but for an ordinary program picture it suffices to say that it is convincing enough to believe if you are not too critical. It cannot be called a high-cass production from any standpoint. There are no elaborate sets and for a current production folks are going to wonder why the players wear such old-fashioned clothes.

They have shero read "Faust" and instead of telling the story in one title they go to all the trouble of presenting the story, which seemed quite unnecessary and doesn't add anything to the main story.

Two girls, one with a real good mother and the other with a pleasure-loving mother, are pals attending high school. Lois Wilson, the good little girl, has a sweetheart but Frances Burnham, the naughty girl, spends her time running around with naughty boys (though the characters are real grown-up men). Frances persuades Lois to go for an auto ride with the boys after school and after much hesitating she agrees but, suspicious of the boy's intentions, she demands to be taken home.

Lois' guilty conscience prompts her to tell her mother about the ride and as a lesson the mother gives her "Faust" to read. This episode might just as well have been left out but it causes shero to dream and then starts the main story.

Frances Burnham goes alone with the boys for a ride and the next thing we know shero receives a letter asking her to come to the city where the naughty girl has been without the slightest suspicion and without verifying the letter, starts for the city and is met by one of the boys who takes her to his apartment and willun-like, locks the door.

Shero's sweetheart follows her and meets Frances who tells of her misfortune since going away with the boys and directs him to the apartment where Lois is going through a battle with a wicked wun. She wakes up fighting, only to find her mother and sweetheart trying to quiet her. The dream has taught her a wonderful lesson which she passes on to girl friend.

Beatriz Michelena plays the part of Marguerite in the "Faust" episode.

Hardly Suited to Better Class Theaters. Will Do in Downtown Houses

Box Office Analysis for the Exhibitor

This is decidedly for the cheaper picture clientele not only from a viewpoint of the story but the production it has been given. There is no special effort at artistry or technique; it has given an unimpressive setting and although the author's idea has been put over convincing enough, there is much lacking in the way of presentation.

The name of Beatriz Michelena may be worth exploiting but her connection with the story is unimportant and, in fact, so unnecessary that to mention her as a star is misleading. There is not much star material to work with so you better go to work at catchlines such as: "Do you believe that a dream could forecast something that might happen? See how a dream came as a warning to Lois Wilson in 'The Price Woman Pays'." "You have heard stories about the good and the bad girl. See how one saves the other by means of a dream in 'The Price Woman Pays'."

"SOMEONE MUST PAY"

Ivan Abramson's new screen drama is sweeping cosmopolitan New York off its feet.

The wonderful advertising possibilities in the title, the great heart interest of the story and the super-excellent all-star cast including

GAIL KANE, EDMUND BREESE and JACKIE SAUNDERS

make this *photoplay the sensation of the season*

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For Kansas and the twelve Western Counties in Missouri
First National Exhibitors Circuit
308 Ozark Bldg. Kansas City, Mo.

Real Showmen - and Why

BY TOM MOORE

President Moore's Theatres Corporation,

Washington, D. C.

It was back in 1902 with a man by the name of Collins, of Holyoke, Massachusetts, I toured the New England states with a motion picture show, having at the suggestion of Meyer Cohen, of the Charles K. Harris Music Publishing house, accepted this engagement to offset a lay off over the vaudeville circuits at that time. I found this successful man, Collins, had made enough of the long green from his picture shows to build a row of houses in his home town of Holyoke.

After this valuable experience, which covered several months, I went back over the vaudeville circuits, winding up at The Avenue, Pittsburgh, a Harry Davis vaudeville house. After returning home for a brief stay I journeyed through the Southwest.

I then took engagements under the Miles Brothers to sing illustrated songs with their picture shows in Washington at the Belasco Theatre. Later I effected an arrangement of engaging this whole show, which consisted of six reels of pictures and my songs, and played weekly stands up the Shenandoah valley. I cornered about $8,000 in about six months, during which time many other picture men invaded the field. I then found it more profitable to confine my business efforts to Washington, starting with a small exchange business, buying pictures outright. I graduated from this start into a full grown film exchange, as the Washington office of the Imperial Film Exchange, which became a member of the film service association that included all the old boys, such as Miles Brothers, Carl Laemmle, William Fox, Pat Powers, Bill Steiner, Alf Weiss, Frank Howard, Bill Swanson, and a number of others. The coming of the General Film Company and its activities is history. This Company took over most every exchange of the film service association. I sold to them in December of 1910. In the meantime, however, I had begun to build a circuit of small theatres by taking them over since the year of 1906.

Then came the passing of the small store show idea, which I merged into the large theatre idea, the Garden being my first large house. This theatre, which formerly had played Loew time vaudeville and musical comedy attractions, became a terrific success as a picture theatre and incidentally, was the first theatre in the East to employ a symphony orchestra to play the feature film continuously; the features of those days were mostly in three or four reels. The various other theatres of my chain, such as the Strand, Rialto, etc., came later.

I am particularly proud of the music at the Rialto, as well as the comforts and conveniences for patrons available therein. Thirty soloists selected from the various symphony orchestras of the country form, what is known and recognized in this vicinity as an organization standing without parallel. The presentation at the Rialto is the best according to public and press. It may be of interest to note that as far back as three years ago at the Garden Theatre and Strand, which was before the coming of the Rialto, I inaugurated in this city the maximum run idea for pictures of extraordinary quality. Distributors of the following will remember the long runs on "BATTLE CRY OF PEACE" (3 weeks), "CABIRIA" (3 weeks—2 weeks and repeat), "LES MISERABLES" (3 weeks—2 weeks and repeat), and "THE WHIP," (2 weeks), which we staged in a big way, purchasing Joe Hart's futurity winner set with the revolving scenery and five treadmills, engaging five horses from New York that had been used on the treadmills at the Hippodrome. Running this picture up to the story where the race began, we suddenly lifted the screen on a scene where the five horses with jockeys in colors, against a background of revolving race track scenery, were running at breakneck speed, to the finish of the race where the heroine nosed out the other horses.

I pay high tribute to Paramount for its "MIRACLE MAN." Capacity ruled every day during its entire run, which proves my confidence in pictures of this character and quality. On this point let me include, I am trying to prove my good faith with a profit to all concerned, producer, director, author, and exhibitor, and I believe soundly that all exhibitors should awaken to the great opportunity that is before them by encouraging the making of super-specials and giving longer runs, which supplies the director, author and producer with the proper returns in rentals and prestige that will induce them to further extend themselves. Any "hard boiled egg" that fails to realize that a great production, that comes to him monthly or semi-monthly, and which in addition to drawing him capacity business, saves him the nightmare of trying to book a good picture every day in the week, semi-weekly, or weekly, when it will positively show a good profit properly presented, is in my humble judgment suffering a "batch of mud on his skylight." Nor do I care a "tinker's darn" for the argument that it "keeps your patrons away too long."

Such theories, in my judgment, only retard progress in this industry. Nor do I begrudge my competitors getting a crack at my patrons while I am extending the run of the picture in order to do justice to the director and producer, and likewise satisfy public demand. On

(Continued on Page 28)

Edwin Carewe Announces:

The following productions for 1920

"Rio Grande"
by Augustus Thomas

"Queen of the Moulin Rouge"
by Paul M. Potter

"Habit"
by Tom Barry

"What Man Calls Love"
by Augustus Thomas

Current Releases:

"The Right to Lie"
By Jane Murfin

"The Web of Lies"
By Finis Fox

Distributed by

PATHE

By Their Deeds Ye Shall Know Them

"THE SOUL OF A WOMAN"	EMILY STEVENS
"THE SNOWBIRD"	MABEL TALIAFERRO
"THE HOUSE OF TEARS"	EMILY STEVENS
"THE SPLENDID SINNER"	MARY GARDEN
"HER GREAT PRICE"	MABEL TALIAFERRO
"THE VOICE OF CONSCIENCE"	FRANCIS X BUSHMAN and BEVERLY BAYNE
"GOD'S HALF ACRE"	MABEL TALIAFERRO
"PALS FIRST"	HAROLD LOCKWOOD
"THE TRAIL TO YESTERDAY"	BERT LYTELL
"THE WAY OF THE STRONG"	ANNA Q. NILSSON

Mr. Carewe's past achievements will cause exhibitors to watch for his future productions

EDWIN CAREWE PRODUCTION, Inc.

HARRY CAHANE, Treasurer — **Suite 809, Brokaw Building, BROADWAY**

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The Open Door

Produced by ARTCLASS

"Put this down as one of the really meritorious successes of the year, dramatically and technically superb. Because it is different the picture will advertise itself."

Marion Russell in
"The Billboard."

Garfield Thompson, author
Dallas M. Fitzgerald, director
Supervised by
George M. Merrick
Photography by
John K. Holbrook
and James C. Hutchinson

Available at all ROBERTSON-COLE EXCHANGES

(Continued from Page 25)

the contrary, I am broadminded enough to concede that anything which occurs at the competitor's theatres that is of value, will be, by my own regular patrons talked of and contrasted against that which I have to offer and therefore further "sharpen my own wits," all of which is "good dope."

First, last and all time I am for the big director and producer of big quality in film plays. Welcome the days coming when we can advertise "Next Attraction," instead of "Next Week," or "Tomorrow," and let the public tell us, through the medium of the box-office, when to take off the current attraction. Following in the wake of this may come the two-a-day show in the big cities at least, bigger quality of pictures and music, when the $2 seat idea will be a substantial realization instead of an advertising catchword for the distributor.

Summing up, my sentiment, therefore, is more power to the big director and producer of big quality plays.

The success family for every theatre

WILLIAM FOX

Sunshine Comedies

Supervision of Hampton del Ruth

Without a parallel in the field of fun.

CAPTAIN BUD FISHER'S

Mutt & Jeff

Alone in the comedy cartoon successes with the drawing power of great feature productions

fox News

The new, the different, the unique from all the countries of the world – Sought for and expected at the best theatres.

TWICE WEEKLY – *See what this world contains*

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A Blackton Production

From the cloud-kissed top of Old Smoky, in the hill country of Kentucky, to the reek and glare of Broadway runs the theme of

The Moonshine Trail

with Silvia Breamer, Robert Gordon and an all star cast.
Written by J. Stuart Blackton and Stanley Olmsted.

6 Parts

Pathé Distributors

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The RECOGNIZED AUTHORITY

VOL. X. No. 38 Sunday, November 9, 1919 Price 25 cents

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Enid BENNETT in "WHAT EVERY WOMAN LEARNS"

By EUGENE B. LEWIS
DIRECTED by FRED NIBLO — PHOTOGRAPHED by GEORGE BARNES
A THOS. H. INCE PRODUCTION

What the poets say of Enid Bennett

"A figure like a willow bough." "A face like the rose in June." "Her smile like the bloom of the morning." "Her hair like countless threads of gold." "As young as Eve with Nature's day-break in her face."

And THAT'S why folks will crowd to see her in "What Every Woman Learns."

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BE VERY SATISFACTORY STOP SOLDIERS FORTUNE GARDEN STILL PACK-ING THEM IN STOP CONSTANCE BINNEY MAKING THOUSANDS OTHER FRIENDS AT RIALTO TOM MOORE

REALART PICTURES CORPORATION
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Arthur S. Kane *President*
469 Fifth Ave.. New York City
REALART PICTURES

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. X. No. 38 Sunday, November 9, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

Loew to take over two houses and build in Toronto.

Northwest exhibitors form Exhibitors Protective League of the Northwest.

Reported Loew to buy Ackerman and Harris circuit of theaters in west.

Wednesday

Reported Poli and Fox circuits have combined to keep Famous Players out of New England.

National Association to raise funds to fight censorship and Sunday opening problems.

F. I. L. M. Clubs form national organization.

Mrs. Pickford buys rights to "Little Lord Fauntleroy" for Mary.

Thursday

Frohman Amusement Co. signs Myna Cunard to appear in two-reel westerns.

Equity Picture denied injunction against Select and C. K. Y. Film Corp.

Alfred S. Black adds theaters to chain making forty in all.

Friday

Loew takes over western circuit of Ackerman and Harris.

Pathe to act as releasing agent for Associated Exhibitors, Inc., new co-operative organization.

Mabel Normand renews contract with Goldwyn.

Committee of Research, Review and Recommendation formed to select pictures for churches, colleges, and community centers.

Saturday

Stock assessments of National Picture Theaters, Inc. outlined.

Adolph Zukor to leave for Coast next week.

Eastern studios not worried over coal situation.

Herbert Lubin gets $22,000 compromise for placing Mary Miles Minter with Adolph Zukor.

Potter Palmer denies Palmer House, Chicago, will be sold for a theater.

Ned Finley forms new company to make two reelers in North Carolina.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Theodore C. Deitrich
& Arthur F. Beck
present

DORIS KENYON
in
The BANDBOX

Picturized from the famous novel by

Louis Joseph Vance

Directed by R. William Neill

Proof of the *power* of "The Bandbox" is found in the willingness of exhibitors who have booked it to use quarter and half pages in their local dailies to let the entire public of their cities know that—

Here is a great melodrama of action and suspense, filled with romance, an interest-compelling love story and a beautiful star who herself will be loved by everyone in every audience.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Ancient Situations Rather Well Handled, But Results in Only Routine Offering

Pauline Frederick in
"BONDS OF LOVE"
Goldwyn

DIRECTOR ..... Reginald Barker
AUTHOR ..... Louis Sherwin
SCENARIO BY ..... Louis Sherwin
ART DIRECTOR ..... Hugo Ballin
CAMERAMAN ..... Edward Gheller
AS A WHOLE.....Production values help ancient story, but are unable to get it above routine program value.
STORY.....Old stuff of second wife hounded by first wife's memory, with big scenes centering about her attempt to protect husband from learning of first wife's error.
DIRECTION.....Did very well in holding interest considering ancient vintage of situations.
PHOTOGRAPHY.....Generally good, although sometimes showed makeup too harshly.
LIGHTINGS.....Varied from very good to fair
CAMERA WORK .....Just good
STAR.....Held attention and did reasonably well considering handicaps of plot.
SUPPORT.....Satisfactory; not particularly effective.
EXTERIORS.....A few very good shots; generally satisfactory.
INTERIORS.....Distinctive; generally pleasing
DETAIL ..... Good
CHARACTER OF STORY.....Some may object to so much reference to dead wife.
LENGTH OF PRODUCTION.....4,643 feet

Miss Frederick and little Frankie Lee are chiefly responsible for this being acceptable, because the cast and director were laboring under a terrific handicap in trying to make anything out of what is a decidedly shopworn story so far as films are concerned.

The plot reduced to its bare facts is the old theme of the governess who comes into the household and wins the widower by attention to the child, with relatives opposing her presence for fear it will throw a monkey wrench into their hopes for inheritance, with the customary result that the second wife discovers the first wife's infidelity, and in trying to shield her memory places herself in a suspicious situation which is finally cleared up by the husband learning that she was really shielding the memory of the dead woman.

They injected a motorboat rescue, similar to the one in "Virtuous Wives," to arouse the husband to the point of marrying the governess who had saved his love.

Miss Frederick had an opportunity to wear gowns and register the fact that she was under great emotional strain by sitting rigid and staring straight ahead quite frequently, but there were really no truly big moments that impressed particularly.

Percy Standing as the husband was rather a mess in appearance, his makeup being such that his face had a "putty" appearance generally, and this fact helped to mar the effeffctiveness of many scenes. Charles Clary was rather good as the lover of the first wife who was brought into the action in an effort on the part of Miss Frederick to clear the dead woman's name, and Betty Shade and Leslie Stuart were satisfactory as the schemers who opposed Miss Frederick's presence in the house.

Frankie Lee, the cripple boy of the "Miracle Man," helped lighten things up a bit on several occasions by kid tricks that will register rather well. Kate Lester had a minor part as a friend of the family.

Considered from the standpoint of the routine program offering of last year, which has always depended to a great extent upon the star's personality to carry it over, this may get by because it is not bad at any time in so far as the actual handling of the situations is concerned, and the producer and Miss Frederick have done their best to make the old situations ring true.

Go Very Easy; Concentrate on Star and Let It Ride

Box Office Analysis for the Exhibitor

The production values in this are satisfactory, and Miss Frederick does what she is expected to do in a manner that should please all her following, so I presume this is to be considered an acceptable offering in houses that expect to get a certain number of just so-so productions each year.

There surely is nothing about this which justifies your making much noise, because I am certain most of your fans will be quite familiar with the plot, and it is a rather unfortunate condition which undeniably exists that when fans know a story, or when any percentage of them knows a story, they immediately begin to proclaim that fact audibly as soon as the plot begins to unfold.

My advice would be that if you feel you must play this, or your contract calls for it, to talk about it as Miss Frederick's latest production and ask a few questions about what they think a second wife's attitude should be in a household where the first wife's memory is kept very green.

Some Short Reels

"The Element of Might," Capital

A good enough title is "The Element of Might," Capital, and so is the picture for that matter, but the connection between the two is difficult to discern. While some of the shots are not very well lit, the production runs smoothly and the camera work is generally good. Neal Hart is seen doing one or two clever stunts, but there is little that he has not done before. Nothing unusual can be seen in the plot. The story begins in a novel manner, but at the finish, there is little that startles. There is, however, love interest and the offering is well constructed so that it can fit in on the program of most any moderate-sized house nicely.

Neal Hart is entering the home of the ranch-owner who employs him, when someone fires a shot through the window and kills cattleman. Hart is accused of the crime by members of a trio of rustlers, one of whom really did the killing. Hart is freed when he proves that his gun was not discharged, but the dead man's daughter doubts his innocence. Hart later wins the friendship of an Indian when he saves him from harm at the hands of one of the cattle thieves. After some time elapses, the latter capture Hart, but with his Indian friends, he turns the tables and saves the heroine from their hands while the real murderer is seized.

"A Tight Fit," L-Ko-Universal

A wild conglomeration of comedy bits, most of them familiar, comprise this L-Ko subject, released by Universal and entitled "A Tight Fit." No semblance of a plot is evident and there is little of merit. Starting with a wedding party, which might just as well have been a funeral party as far as its connection with the picture is concerned, the scene drifts to a beach where fair mermaids skip about in attire that is somewhat unconventional. And they slow up some of the action in this section so that the spectators may get a better look which will probably be appreciated. It is, however, not long before the scene shifts from the beach to a laundry where Mongolians ply what is considered their chosen trade. A copper chases the groom, who does a few falls and then seeks sanctuary in the home of the clean collar. Follows the copper who irritates a laundryman and is tickled with a hot iron. He promptly turns about and chases the latter. The pig-tailed fellow disguises himself as Charles Chaplin and then comes a merry chase in which he eludes the entire police force until, at the very end his capture is affected. An Ethiopian figures in the picture toward the end, partaking in some hokum that is well known to theatre audiences.

"Photoplay Magazine Screen Supplement," Educational

Motion picture patrons are all curious as to what the various celebrities of the silent drama look like when they are at ease and act naturally. Educational's one reel Photoplay Magazine Screen Supplement does just that and should prove of interest where they are at all interested in films. Issue number nine shows Priscilla Dean at home with her mother, Mary Dean, formerly well known in the theatrical world, and then takes the spectator to a rocky trail, over which the various characters and staff, working on the Robert Warwick picture, "Told in the Hills," are traveling in search of a suitable location. Several exquisite bits of scenery are shown in that portion, after which come some shots of King and Florence Vidor. Some views of the opening of Thomas H. Ince's Culver City studio show Louise Glaum, J. Parker Reade, Doris May, Enid Bennett, G. Gardner Sullivan, Hobart Bosworth and Fred Niblo as well as Ince himself and others.

"Out of the Shadows," Pathe

Everything is cleared up, the villains are cornered and the hero marries the heroine in the last episode of "The Great Gamble," Pathe. "Out of the Shadows" is the title of the closing episode, which ends somewhat sadly, rather than happily, for the girl who has been one of the leading members of the gang of evil-doers arouses a considerable amount of sympathy at the finish and does not find what most people would call happiness, retiring to help alleviate the ills of suffering humanity.

"A Banker's Treachery," Capital

Coupling good acting on the parts of all of the principles, with a simple story that is presented excellently in "A Banker's Treachery," Capital, this should prove satisfactory in any of the moderate sized houses. The motion in places is rather slow, but generally, it is a wholesome little affair that will meet wtih approval.

Al Jennings, who has the stellar role, accompanied by his brother, Frank, meets another American on the road to Trinidad, a sleepy little Mexican town. Arriving in the city, he deposits in profusion his dollars in the city's leading bank. The chief executive of the bank

(Continued on Page 24)

Good Characterizations and Effective Development to Big Situation Make This Hit

Corinne Griffith in
"THE CLIMBERS"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR ..... Clyde Fitch
SCENARIO BY .....Lucien Hubbard
CAMERAMAN ..... Tom Malloy
AS A WHOLE.....Interesting and human visualization of famous play, building effectively to big situation, which makes powerful impression.
STORY.....Sarcastic expose of society with situations made quite effective by treatment.
DIRECTION.....Gave pleasing atmosphere; made characterization distinctive, taking pains in development.
PHOTOGRAPHY.....Varied from very fine to only fair.
LIGHTINGS.....Many very effective; some not so good.
CAMERA WORK..... Varied
STAR.....Very beautiful girl; made character decidedly sympathetic.
SUPPORT.....Good types; generally satisfactory
EXTERIORS....Many effective; generally pleasing
INTERIORS.....Many very good; some just fair
DETAIL ..... Good
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....4,644 feet

This is decidedly better than the routine offerings, because the director has given proper attention to the development of characters and has builded slowly but surely to a big dramatic situation which has been very effectively handled, with the result that it gives a sure enough kick to the last part of the film.

The present generation of theater goers may not know an awful lot about Clyde Fitch's successful play, but they certainly know about Clyde Fitch and will probably come expecting this to be something better than the average.

The early reels run a little bit slowly at times, but there is plenty of good character development, many excellent sarcastic slaps at society which will please the cash customers, and all the way through the interest is held sufficiently well to carry up nicely to the big situation where the no-account young husband of Miss Griffith is forced to confess his thefts in a darkened room which is lighted only by flashes of lightning from the storm outside. This scene was ideal for photographic purposes, and Director Terriss has certainly put it over with a real kick by the intelligent use of closeups and good cutting.

Miss Griffith is a very beautiful girl, and she has been photographed to splendid advantage. Her personality helps very decidedly in holding the attention. Percy Marmont as the sympathetic soul who is kept from winning Corinne early in the story by the young willun lying to him about being engaged to the shero plays throughout with a quiet dignity and self-possession which helps to give balance to the action, and everyone will be with him. However, I must insist that he did not show enough surprise when beautiful Corinne finally confessed rather unexpectedly that she loved him very much.

The scene following the funeral which is from the play and other touches getting over Fitch's sarcasm were well handled, and I would say that this will not only hold the attention of any audience but please them sufficiently that they will mark it very decidedly above the average offering.

Included in the cast were: Hugh Huntley, Henry Hallam, Emily Fitzroy, Josephine Whittell, Jane Jennings, George Spotswood, Corinne Barker and Charlie Halton.

Play Up Author, Catchlines and Star; Your Crowd Should Like This

Box Office Analysis for the Exhibitor

This is certainly sufficiently worth while to justify your promising your fans an excellent dramatic offering, and you should of course play up particularly the fact that this is a screen adaptation of the famous play by Clyde Fitch.

I would call particular attention to the fact that this was directed by Tom Terriss, mentioning some of his recent productions, such as "The Third Degree," and you can safely say that Corinne Griffith, the beautiful young star, gets the greatest chance of her career in this production

In a teaser campaign for this I would play up the line: "What is society; See Clyde Fitch's 'The Climbers'." You can vary this by such lines as "What constitutes a position in society? How is one climber to know another climber?"

You might make very effective use of Miss Griffith's photographs in tying up with lines, "Would you consider her a climber, or would you feel that you should climb to reach her?"

HOUSE PETERS

IN

"SILK HUSBANDS and CALICO WIVES"

A Dynamic Drama of Domestic Differences

THE FIRST OF EQUITY'S SPECIAL PRODUCTIONS

EQUITY PICTURES CORPORATION

H. K. SOMBORN, Pres. AEOLIAN HALL, NEW YORK J. I. SCHNITZER, Treas.

Star Redeems Otherwise Draggy Production

Norma Talmadge in
"THE ISLE OF CONQUEST"
Select

DIRECTOR ..... Edward Jose
AUTHOR ..... Arthur Hornblow
SCENARIO BY.....John Emerson and Anita Loos
CAMERAMAN .....David Abel
AS A WHOLE.....Well produced society drama affording star some good opportunities.
STORY.....Picturization of the difficulties of love and romance in high society.
DIRECTION.....Could have been greatly improved
PHOTOGRAPHY ..... Excellent
LIGHTING ..... Good
CAMERA WORK .....Capable
STAR.....Did her usual capable work
SUPPORT.....Generally good; Wyndham Standing scored in lead.
EXTERIORS ..... Very good
INTERIORS.....All that could be desired
CHARACTER OF STORY.....Modern society drama, clean and inoffensive.
LENGTH OF PRODUCTION....About 5,000 feet

This had all the possibilities of a big picture as pictures go, but somehow it does not get over that way. It is certainly a novel situation to bring a man, who has gone through the tortures of hell on account of one woman, and a woman who has gone through a like experience on account of one man, together on a desert island, and then work out their regeneration.

This is a good situation but the director has missed fire on it and failed to bring out in a thoroughly convincing manner the emotional changes that must take place in a man nd woman under like circumstances.

As it stands it is a good picture and it probably will get over but due largely to the popularity and general attractiveness of the star. Miss Talmadge gives her usual good performance throughout the entire offering and is ably supported by Wyndham Standing and a good cast.

The picture has been elaborately produced and there is some beautiful photography and artistic lighting effects. But while these help bolster up the work of Miss Talmadge they do not compensate for the neglect of story possibilities. Whether this is the fault of the director or the scenario requirements is hard to say. Possibly the responsibility is equally divided for an enormous amount of footage is taken up leading up to the big situation.

Ethel Harmon, Norma Talmadge, is a young girl just budding into womanhood. She and her sister Janie, Natalie Talmadge by the way, youngest sister of the star, are in a convent. Their mother, a widow, is a fashionable society woman about at the end of her resources. She tries to capture Van Surdam, a wealthy bachelor, and fails.

John Arnold is a young ship builder in love with Claire Wilson, a shallow, frivolous, young thing, fond of high life and gaiety, and without great moral stamina. While Arnold is away on business she and Van Surdam become infatuated, and she throws Arnold over, and goes to live with the other man.

Arnold goes to pieces and tries to drink himself to death. Mrs. Harmon realizes that she cannot capture Van Surdam herself, takes Ethel from the convent and grooms her for the sacrifice. She is successful and Ethel and Van are married.

Ethel's experience as the wife of Van Surdam is such as to make her hate all men. At the end of a year Van's health is bad and his doctor orders a long sea voyage. Arnold has sunk so low by this time that he ships as a stoker. The ship is wrecked and Arnold and Ethel are thrown together on a desert island.

He hates all women and she hates all men. Gradually they find they are both wrong and they fall in love with each other. After waiting six months they come to the conclusion that it is not necessary to wait any longer. On the night on which they are to perform a marriage rite Ethel's husband and family come to the rescue.

On the yacht, however, Ethel refuses to permit her husband to possess her, and in a fit of drunken rage he dies of heart failure. After a year Arnold and Ethel are married.

Others in the cast were Charles Gerard, Elder Hopper, Claire Whitney, Gareth Hughes and Joe Smiley.

Will Get By on the Popularity of the Star

Box Office Analysis for the Exhibitor

You should get by in good shape with this one without any great difficulty, for whereas it is not great, it is good. Women especially like the sort of stuff that is portrayed in this offering, as it deals with high society and thus affords many opportunities for beautiful gowns and elaborate settings.

Play up the title good and strong. It has box office value and used in conjunction with the star's name and plenty of stills should pull the crowd in. Go strong on Norma Talmadge.

In your advertising and publicity use the big situation in the picture extensively. Suggestions for catch lines: "See Norma Talmadge in a novel and unusual situation. A man who hates women, and a woman who hates men, brought together on a desert island. Did they fall in love?"

But above all things play up Norma Talmadge.

Real Showmen - and Why

Shake hands men with E. V. Richards, amiably known as the gentleman from the South!

But politicians down South, and more particularly New Orleans, his official habitat say he doesn't stay there long enough to vote,—which means, six months out of the year. Outside of general managing 60 theaters, booking for a few more, directing the territorial exchange policy for Metro and the First National Exhibitor's Circuit, and keeping 464 employee's on their toes in 5 states and 26 cities, Richards finds time enough to get a little pleasure out of his periodical business trips to Broadway in the interest of the Saenger Amusement Co. and affiliated interests.

Richards is a Carolinian, being born in Wilmington 33 years ago.

His dad, it is related, wanted to make an engineer out of him, as the boy's mind was turning to things mechanical. With the natural adventure of fearless youth, Richards disappointed him, and when the affair with Spain happened in '98, he stole down to Charleston, boarded a transport, and stowed-away as a cabinboy—to see Dewey finish the fracas in Manilla Bay. Incidentally it gave him (Richards') the distinction of being the youngest un-enlisted youth in the American Navy.

Growing into manhood he joined the Caravan of the White Tops, and saw yeomen service with several of American's biggest carnival and circus organizations, in concession, managerial and contracting departments. In 1907 he opened a "picture show" in Shreveport. However the lure of the sawdust ring "got" him that summer and he went back to his former calling. But the hustling commonwealth of Caddo parish, beckoned him return in 1909 and he joined the Saengers as manager of their theatrical properties. Except for a brief affiliation with E. H. Hulsey, at Dallas, Texas., Richards' service with Saengers has been uninterrupted.

Once entrenched with Saenger's again he began the march to the front of an organization built on the careful calculations, the ingenuity and concise system of a man who had made the amusement business a profession and a life study. Saenger theaters sprang like magic throughout Louisiana. With their invasion of New Orleans, where they built the magnificent Strand, came the absorption of the Fichtenberg interests in June, 1917 that took in theaters in Vicksburg, Miss., Houston, Tex., and Pensacola, Fla., "We cover Dixie like the Dew" became a slogan for Saengers in a short while.

Richards very seldom speaks for publication. He knows that the public, unintentionally or by tradition, expect a lot of gaucherie from showmen and for this reason he avoids the spotlight of publicity.

"Every man can succeed if he works" has been his motto. Richards imparts to his managers

E. V. RICHARDS

in the conduct of Saenger theaters that personal-public-contact touch, which immediately makes the manager the dynamo to energize the city, town, or theater he represents.

He passes details to a statistical department, on which he can lay his fingers any minute of the day, and get a "line" on any state, city, or community question affecting his own or any other particular business.

Unassuming to a degree, plain as broad-cloth, but diplomatic and democratic as well, these attributes are an innate trait of the man's personality. The range of his operations cover towns from populations of 10,000 to cosmopolitan cities the size of New Orleans with 450,000, so a marked diversity of policy and presentation affect them.

Richards' climb has not been easy, however. He has felt the stealth hand of failure as frequently as success, but he merely smiles and says: "Its part of the game."

At 33 years of age he has attained a pre-eminent position in Southern amusements, probably the most powerful independent executive in the business. Withal, he still wears the same size hat.

Its no wonder the whole South feels mighty proud of Ernest Vincent Richards.

GASNIER
PRODUCTION

"THE ACE OF HEARTS"

LEW CODY

"I can win any girl I can kiss"

in

The BELOVED CHEATER

ROBERTSON-COLE SPECIAL

ROBERTSON-COLE

Announces

ADVENTURE SCENICS

Pictures by
H. H. BROWNELL
AND
JESSE G. SILL

Notes by
JOCK RANTZ

EACH one a photo-play of thrill, danger, and scenic grandeur.
Made in Nature's Studio.
Directed by Inspiration.
Appreciated by Mankind.
Settings by God.

Available at all ROBERTSON-COLE EXCHANGES

Weak Vehicle for Star Who Fails to Get Over Characterization

Monroe Salisbury in
"HIS DIVORCED WIFE"
Universal

DIRECTOR.....Douglas Gerrard
AUTHOR .....Elmer Elliott Peake
SCENARIO BY.....McGrew Willis
CAMERAMAN .....Roy Klaffki
AS A WHOLE.....Aims to put over heart interest stuff but fails noticeably because of implausibility and weak character portrayed.
STORY.....Adaptation of Elmer Elliott Peake's "An Alter on Little Thunder Mountain" doesn't make first class screen material.
DIRECTION.....Might have handled players to better advantage.
PPHOTOGRAPHY ..... Good
LIGHTINGS .....Usually proper
CTMERA WORK .....Ordinary
STAR.....Hardly suited to the role; was really funny when he tried to look soulful.
SUPPORT.....Good enough but no one deserves special mention.
EXTERIORS ..... Western settings good
INTERIORS ..... Suitable
DETAIL.....Fairly well taken care of
CHARACTER OF STORY....Theme dealing with love and sacrifice.
LENGTH OF PRODUCTION .....4,800 feet

This is indeed a bad pick, especially for Monroe Salisbury, who emotes all over the place, and his posing will get laughs instead of sympathy more than once during the picture. In fact, the whole cast is so terribly "acty" that it almost borders on a burlesque.

The story is weak in heart interest. There is a certain amount of it to be sure, but implausibility coupled with portrayals that fail to get over, and what human appeal is left gets lost in transit. Folks are willing to accept things that don't seem real as a matter of course but only to a certain extent, yet when it comes to asking you to believe that a woman truly in love with her husband would divorce him in order to secure an education for her child, and then have the husband a willing party to the agreement—well, any audience with just ordinary intelligence won't swallow this.

Monroe Salisbury, as Asa, the village blacksmith, is in love with Nancy, daughter of a former aristocrat, but the girl is also sought by Rufus, a young attorney. However, Monroe wins the fair lady. In accordance with his creed to help his fellowmen, hero aids a man named Orr to earn a living by employing him in his blacksmith shop. Orr is an escaped convict though this is unknown to his benefactor.

When a son is born to Nance and Asa, a village bully intimates to Orr that Rufus is the father of the child whereupon Orr enraged at such slander against the wife of the man who has helped him, strikes a blow which kills the accuser. But the charitable Asa assists Orr to escape and assumes the guilt. Then wicked willun Rufus sees his chance to get back at his rival by burning the fonfession of the convict which he finds under the door of his home, and proceeds to send Asa to prison.

This gives Rufus a chance to resume his attentions to Nance and finally persuades her to divorce her jailbird husband for the sake of her child's education. Nance consents and when Asa, a free man, returns to his home he again makes the big sacrifice and a title tells us that he will go away in order that his wife may marry a man who can give their son an education.

Rufus and Asa meet and have lots of fun chasing one another around a barn with revolvers but the kindly hearted Asa cannot bring himself to shoot willun, so willun shoots him and then makes his escape but is thrown from his horse and killed, while Nance discovers the wounded Asa. He recovers and the pair are reunited.

Either Forget This or Make as Little Fuss as Possible About It

Box Office Analysis for the Exhibitor

Forget this one unless you are in a jam. For a theme supposed to contain heart interest and as a starring vehicle for Monroe Salisbury this fails to get over.

This won't get Salisbury any new friends, and unless Universal provides better story material and roles better adapted to his particular personality, he is liable to lose what fan friends he has.

Should you be tied up for this, slide it through easy and the less you say about it before you show it, the less explaining and alibiing you'll have to do after. Simply announce the title and the star and trust to luck to secure an audience that is easily satisfied.

Catchlines could be used perhaps to advantage in connection with the title: "Would you be willing to have your wife divorce you if you thaught it would secure an education for your son? Monroe Salisbury makes this sacrifice in 'His Divorced Wife' at the blank theater'."

Edwin Carewe Announces

The following productions for 1920:

"Rio Grande"
by Augustus Thomas

"Queen of the Moulin Rouge"
by Paul M. Potter

"Habit"
by Tom Barry

"What Man Calls Love"
by Augustus Thomas

Current Releases:

"The Right to Lie"
By Jane Murfin

"The Web of Lies"
By Finis Fox

Starring Dolores Cassinelli

Distributed by

PATHÉ

"By Their Deeds Ye Shall Know Them"

"THE SOUL OF A WOMAN"	EMILY STEVENS
"THE SNOWBIRD"	MABEL TALIAFERRO
"THE HOUSE OF TEARS"	EMILY STEVENS
"THE SPLENDID SINNER"	MARY GARDEN
"HER GREAT PRICE"	MABEL TALIAFERRO
"THE VOICE OF CONSCIENCE"	FRANCIS X BUSHMAN and BEVERLY BAYNE
"GOD'S HALF ACRE"	MABEL TALIAFERRO
"PALS FIRST"	HAROLD LOCKWOOD
"THE TRAIL TO YESTERDAY"	BERT LYTELL
"THE WAY OF THE STRONG"	ANNA Q. NILSSON

Mr. Carewe's past achievements will cause exhibitors to watch for his future productions

EDWIN CAREWE PRODUCTION, Inc.

HARRY CAHANE, Treasurer — Suite 809, Brokaw Building, BROADWAY

Fine Production Marred by Dime Novel Story

Olive Thomas in
"THE GLORIOUS LADY"
Selznick

DIRECTOR ..... George Irving
AUTHOR ..... Edmund Goulding
CAMERAMAN ..... Lewis Physioc
SCENARIO ..... George M. Arthur
AS A WHOLE.....Extremely artistic production built around trite story.
STORY.....Old-fashioned dime novel of the Laura Jean Libby type.
DIRECTION.....Most excellent; artistic with careful attention to atmosphere; did best he could with story material.
PHOTOGRAPHY.....Some of the best that has been shown; beautiful soft and artistic effects
LIGHTINGS ..... Marvelously beautiful
CAMERAWORK ..... Excellent throughout
STAR.....Always pleased; beautiful closeups
SUPPORT .....All that could be desired
EXTERIORS ..... Well selected
INTERIORS.....Elaborate, splendid English atmosphere.
DETAIL.....Production detail good; titles trite
CHARACTER OF STORY.....Inoffensive, dealing with intimate family life of English aristocracy.
LENGTH OF PRODUCTION ....About 4,539 feet

Thirty years before moving pictures were ever thought of there was a grade of popular fiction in this country known as the dime novel. It was looked upon as the trashiest kind of trash. This picture has a story of that kind.

It is a shame that such an enormous lot of money and brains, and intelligence, and effort, should have been expended in the picturization of a story of this kind. For with the exception of the story the picture is beautiful, and possesses every requisite of a big special.

The director and ccameraman have done everything in their power to make up for this short coming and as a result have evolved a beautiful production. The photography is beautiful, replete with artistic effects. The direction is everything that could be desired; the lightings show great care and skillful technical knowledge; the star is pretty and appealing. Yet with all this the story is so trashy, most of the titles so trite, that there is a feeling of disappointment when it is all over.

Ivis Benson is the daughter of a tenant farmer of the Duke of Doame. One of the annual events on the estate is a horse race in which peasant and aristocrats take part. Ivis rides her father's entry. The Duke rides his own horse.

Previous to the race the Duke has been sowing his wild oats in London, and his nerves are not in the best of condition. He is thrown and his foot catches in the stirrup. He is in great danger of losing his life when Ivis, who has been leading, looks back and sees the accident. She turns back and rescues the Duke. In doing so she is badly hurt. When they have both recovered the Duke visists her frequently. They fall in love and are married, against the strenuous objections of the Duke's mother, who had decided on an intimate friend for her future daughter-in-law. Ivis becomes ill and after a consultation with famous specialists the family physician tells her that it will be impossible for her ever to have a child, believing that the Duke will divorce her on receipt of this information and will then marry his sister.

The Duke, however, refuses, saying that their love is all important. It is impressed on Ivis that it is her duty to force the Duke to divorce her as the main duty of a duchess is to provide an heir. With this idea in mind she disgraces her husband by feigning drunkenness in public. This does not avail so she disappears. After great difficulty the Duke succeeds in finding her, it is discovered that she can have a child, and the usual clutch follows.

Cheap, Trite Story Mars Otherwise Beautiful Production

Box Office Analysis for the Exhibitor

Play up everything in this one except the story and lay off that entirely if possible. The picture has every requisite of a special with the exception of the story.

The title has nothing to do with the picture. Your big drawing card is Olive Thomas. She is good all the way through and in conjunction with the elabora production will probably get it over with your fans.

Use the star's name very extensively. Also plenty of her pictures. Some of the closeups of her are of great beauty. Build your advertising around such catchlines as: "Olive Thomas called upon to make momentous decision in 'The Glorious Lady.' Was she right?"

If your crowd likes Olive Thomas bally hoo it good, otherwise go easy.

READY NOW!

ROMANY

"Where Love Runs Wild"

The picture sensation of the year. Complete with guaranteed seat-selling and sure-fire exploitation paper, plan book and accessories—nothing like it before—a clean-up for every theatre—get busy today—write or wire your nearest World branch now.

Adaptation of Musical Comedy Loses in Screen Presentation

Peggy Hyland in
"A GIRL IN BOHEMIA"
Fox

DIRECTOR ..... Howard M. Mitchell
AUTHOR ..... H. B. Daniel
SCENARIO BY .....Dennison Clift
CAMERAMAN ..... Frank Good
AS A WHOLE.....Gets away with a whole lot by passing it off as a dream; contains no new situations.
STORY.....Adaptation of H. B. Daniels' play won't cause sensation.
DIRECTION.....Might have made more of Bohemian atmosphere.
PHOTOGRAPHY ..... Acceptable
LIGHTINGS ..... Usually good
CAMERA WORK ..... Ordinary
STAR.....Did a lot of fussing but manages to do her bit.
SUPPORT.....Played their respective parts but didn't display any exceptional ability.
EXTERIORS .....Good enough when needed
INTERIORS.....Used the same sets too often and they weren't up to the standard.
DETAIL.....Missed a few opportunities but otherwise not so bad.
CHARACTER OF STORY....Billed as comedy but misses as such.
LENGTH OF PRODUCTION....About 4,800 feet

"A Girl in Bohemia," produced in New York as a musical comedy may have been a success but presented on the screen as a straight comedy offering, it isn't. There's not a smile in the whole thing, let alone a laugh and even a monkey failed to register any capers.

They put poor Peggy through a lot of excitement after she has generously supported a few of the villagers. She is swindled and then accused of a murder but it's only a dream after all and everything comes out all right. If this is an example of what can be done with adapting musical comedy for screen entertainment then they had better confine their efforts to straight comedy stuff for they sure have missed on this.

However, it may get by as an ordinary program offering in view of its title. Folks aren't going to be the least bit surprised when they find out it's a dream because it is so highly improbable that you can't help but have a hunch that shero Peggy is going to wake up somewhere along the last reel.

Peggy writes a book which she calls "A Girl in Bohemia," but is told by friends and publishers that she doesn't know a thing about Bohemian life and of course doesn't get over the proper atmosphere in her book. So Peg decides to go and live in Greenwich Village and get acquainted with the long haired men and short-haired women.

Shero falls asleep and the remainder of the picture shows what she dreams. Her rooming house associates play on her generosity by continually borrowing money and finally plan to relieve her of her entire bank account. Then things begin to happen for poor shero. She is without funds and is deserted by her frame-up husband-to-be when he accidentally kills his co-worker in the plot to get Peggy's bankrole.

Next she is suspected of the crime and is put through the third degree but hero comes to the rescue by producing the fake bridegroom. Peg wakes and they end up with a clutch. Nothing the least bit extraordinary about this and surely with the exception of what little Miss Hyland has to do, the players supporting won't cause any sensation. In the cast are Josef Swickard, L. C. Shumway, Betty Schade, Edward Cecil, Melbourne McDowell and Winter Hall.

Title and Greenwich Village Atmosphere May Help on This

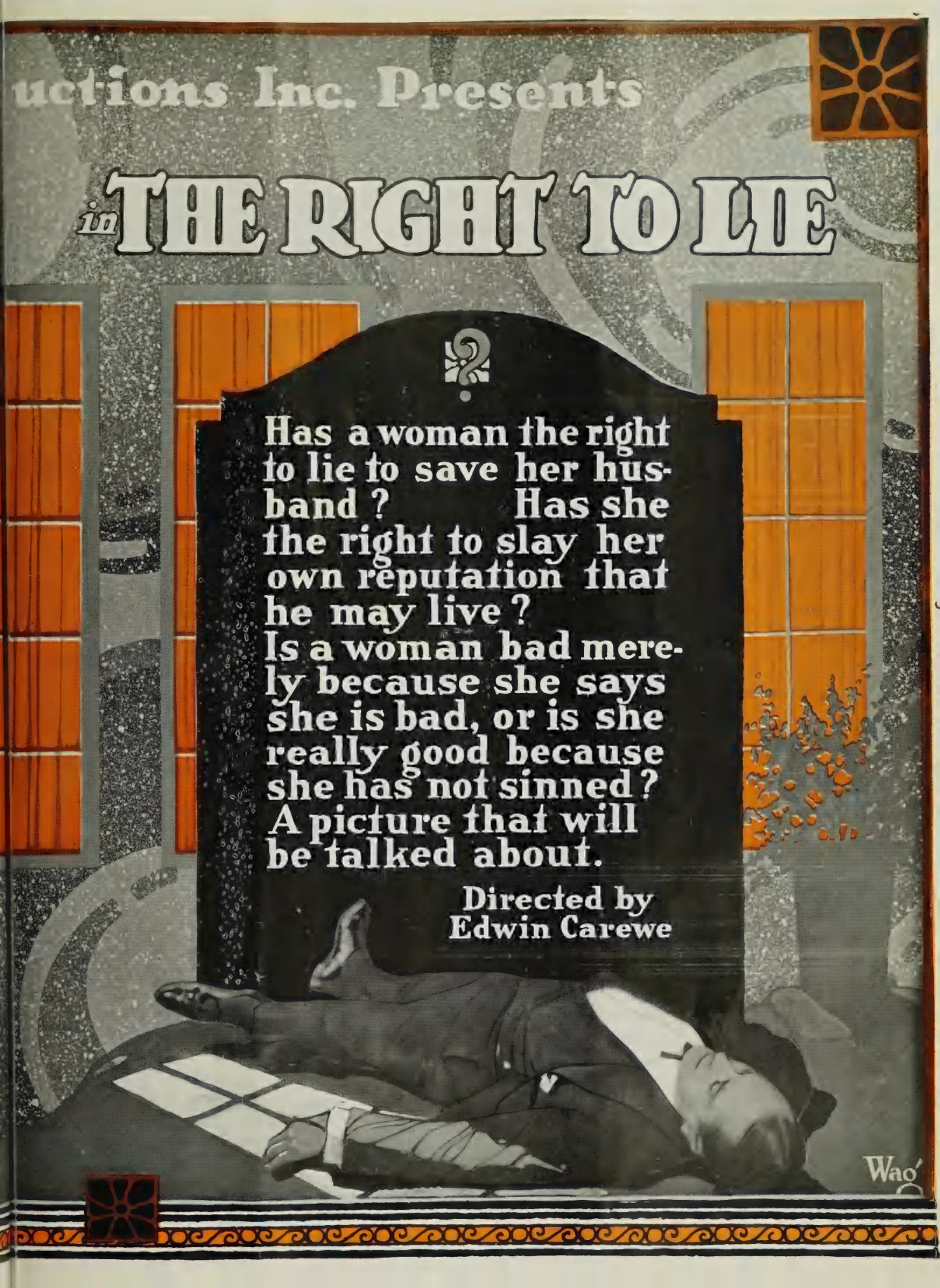
Box Office Analysis for the Exhibitor

Should you handle this, your best play will be on the title and the fact that it was a New York musical comedy success but let it go at that for the screen version, although it can pass off with a push, is weak entertainment lacking that punch and spirit of vivacity that is usually expected of musical comedy. The humorous dialogue is lost of course in its transference to the screen.

The star may have a following in your neighborhood in which case play up her name in connection with the title and you could name a few of her latest productions if you have run them. Catchlines might serve to excite some curiosity. For instance: "See what happened to the country girl who went to live in New York's Bohemian quarters, Greenwich Village. Peggy Hyland will show you in her latest Fox picture, 'A Girl in Bohemia'!" Or, "You have heard of New York's artists' colony called Greenwich Village. See the life of the villagers as depicted in 'A Girl in Bohemia'!"

Most folks, especially out of town people, read about New York's Bohemian life and the fact that the picture deals more or less with the life as seen in this section, will have a strong appeal to a certain class of patrons. You might do well, therefore, to exploit the fact that the action takes place in Greenwich Village and that the habits and life of these people are a part of the story.

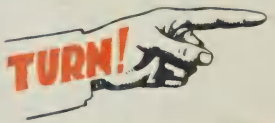
Albert Capellani Prod
DOLORES
CASSINELLI
Pathé
Distributors


uctions Inc. Presents
in THE RIGHT TO LIE
Has a woman the right to lie to save her husband? Has she the right to slay her own reputation that he may live?
Is a woman bad merely because she says she is bad, or is she really good because she has not sinned?
A picture that will be talked about.
Directed by Edwin Carewe
Wag

WHICH IS THE INFERIOR SEX"?

THE ANSWER!

1+1=3



I WANT YOU FOR MY PARTNER

TOGETHER WE MAKE

1+1=3

LOOK!

HERE'S HOW!

Lewis J. Selznick
SEVENTH AVENUE AT FORTY-NINTH STREET
NEW YORK

To Exhibitors:

I want you to be my partner. I'll pay you for the privilege of becoming yours.

I've purchased all the common stock of National Picture Theatres, Inc. Paid $100,000 for the issue. I'm going to give you half of it. It's without any present value, but next year by your decision, it will be worth nothing or millions.

If we work with and for each other, we'll split a fortune. If we split hairs, I lose a lot of time, a little money, and both of us lose a big bet on Opportunity.

I'm getting the common stock dirt cheap, but if that sticks in your craw, just recall that you get half of it for less than that—nothing. I run the business, but you run me with an exhibitor Board of Directors. Between what I've learned of picture-making, and what you've learned of profit taking, I'll land the pictures—you'll land the crowds and we'll both get the money.

This may be bare knuckle language, but I don't know any kid glove words. "Camoutlage" wasn't explained in my school dictionary.

This game has got to pay me or I won't play it, and there's only one way to make it pay—that's by having it pay you. If the exhibitor isn't a success, I'm a failure.

If I thought I could get the best of you without getting the worst of it, being just human, I might try for the advantage, but until I find a dead goose selling for more than golden eggs, I'll continue to believe that the protection of mutual interests is the one sound principle for a producer-exhibitor success.

You must contract for pictures and I must contract for markets. Under the present system, you constantly create good will for the producer and the good will you have created is at the mercy of an outbidding competitor.

I, on the other hand, have greater selling costs year after year, because the present system of distribution means a new selling campaign at a constantly increasing overhead each season.

If we pool resources we can stabilize at both ends, giving the public better pictures for the same money, or the same pictures for less money.

National Picture Theatres, Inc., is like a mutualized insurance company—conducted for the benefit of the shareholders. All savings of administration become common property. Maximums of overhead are fixed and protected. No magic about the proposition—nothing brilliant or unique—merely cutting out of wasteful buying and selling operations.

I'm entitled to half the common stock revenue because you can't get me to go in for less. My time and my experience are worth it. The things I know to do, and the things I know not to do are worth millions.

What you get is the money you save by combining for short-cut methods.

It's a case of 50-50 responsibility and authority and 150% results! "One plus one equals three." I could promise more, but I couldn't deliver, so I won't.

I want you for my partner, but I won't pay more for the privilege than it's worth.

Very truly yours,

SELZNICK PICTURES

SELLING SEATS FOR YOU

That's what SELZNICK PICTURES national advertising campaign is doing. Twenty-four hours a day, every day, seven days a week, millions of people are being won to SELZNICK PICTURES—your seats are being sold for you.

When you book SELZNICK PICTURES you are eliminating empty seats—you are contracting for an audience—not merely for a picture.

SELZNICK PICTURES national advertising campaign is doing it. The list of media used includes:

Saturday Evening Post
Ladies Home Journal
Pictorial Review
Red Book
Country Gentleman
Photoplay Magazine
Green Book
Motion Picture Magazine
Picture Play Magazine
Blue Book
American Legion Weekly
Theatre Programs
Electric Signs
Painted Boards
24-Sheet Boards

THESE SALESMEN REACH EVERY PATRON IN YOUR CITY

Elaborately Produced Farrar Special with Egyptian Background

Geradline Farrar in
"FLAME OF THE DESERT"
Goldwyn

DIRECTOR ..... Reginald Barker
AUTHOR ..... Charles A. Logue
CAMERAMAN ..... Percy Hilburn
AS A WHOLE.....Elaborately produced picture with exciting action.
STORY.....Improbable but entertaining story of English politics in Egypt.
DIRECTION.....Quick tempo; good action; well handled.
PHOTOGRAPHY.....Excellent; many beautiful desert scenes.
LIGHTING ..... Very good throughout
CAMERA WORK .....Skillful; excellent double exposures.
STAR ..... Nothing remarkable but pleases
SUPPORT.....Tellegen scores in male lead; balance of cast good.
EXTERIORS.....Desert scenes remarkably good.
INTERIORS ..... Rich and elaborate
DETAIL.....Well handled; atmosphere maintained titles good.
CHARACTER OF STORY.....Political intrigue, adventure and romance.
LENGTH OF PRODUCTION.....5,900 feet

There is no question about this being a special and it will likely get over as such. Though the story is improbable and has features that will afford the critical in your audience an opportunity to comment, at the same time it possesses sufficient entertainment value to make up for its deficiencies in realism.

It contains plenty of action and excitement, and after it gets well started moves along with a rapid tempo.

The picture throughout has been beautifully done with no expense spared to produce the right and proper atmosphere. There are three big mob scenes that are particularly well handled, reaching a climax when the revolution is nipped in the bud by the Egyptian troops.

Director, cameraman and technical expert deserve praise. The cameraman especially did some remarkably good work. The opening scene showing the desert at night were wonderously beautiful. There was also some mighty good double exposure photography quite out of the ordinary.

The story deals with high life with the locations in England and Egypt. Lady Isabelle Channing is attracted by Essad Pasha, Lou Tellegen, who is the head of a visiting Egyptian delegation. He paints Egypt so beautifully to her that when her young brother, Lord Channing, is appointed attache to the English Commissioner, she decides to go along.

Aboul Bey is planning a revolt against the English and Essad Pasha becomes one of the conspirators. Aboul Bey gets Lord Channing in his power owing to his gambling propensities. When his sister becomes aware of his difficulties she visits the leader of the revolution in his tent. Her brother is thereupon made a prisoner and Aboul prepares to possess himself of Lady Isabelle.

A strenuous fight between the two follows in which Isabelle stabs the Egyptian. Her love affair with Essad Pasha, which started in England, has been progressing. Essad rides to her rescue, and comes up just as she is apprehended by Aboul's followers, who demand instant death because she, a Christian, has defiled the sacred carpet in Abdul's tent.

He rescues her from the mob and mounting her on his horse sends her for assitance while he rescues her brother. A really good fight follows reaching its climax when the English troops arrive and quell the incipient revolt.

It then develops that Essad Pasha is not an Arab at all but a titled English nobleman detailed to the intelligence department of the Egyptian Government, and who had just been appointed Sirdar of Egypt. This feature of the story does not ring true.

Others in the cast not previously mentioned were Alec Francis, Edyth Chapman, Casson Ferguson, Macy Harlan, Syn De Conde, Milton Ross, Miles Dobson, Jim Mason, Louis Durham, and Ely Stanton.

A Real Special with Plenty of Punch to Put It Over

Box Office Analysis for the Exhibitor

Go to it with this one with all the exploitation you can think of and you should pack them in. It is a good picture in every way well worthy of the title of special.

It holds the interests from the opening scene right down to the final flicker. The title is good and backed up by the fact that it has two big stars in Farrar and Tellegen you should get by with it in first-class shape.

Farrar in her early pictures was not a big box office success but she has plenty of good opportunities in this one and takes good advantage of them. Tellegen will likewise please your women patrons, for when all is said and done, he is a handsome individual of the statuesque proportions that women admire.

Therefore use those three features, title, Farrar, Tellegen and in addition, tell them that it is an exciting picture that will hold their interest.

Thos. H. Ince
presents

William S. HART

in

"JOHN PETTICOATS"

By C. GARDNER SULLIVAN
Directed by LAMBERT HILLYER
A THOS. H. INCE PRODUCTION
A Paramount-Artcraft Picture

HART AT HIGH SPEED

Hart-interest, humor and heart-interest mixed up with a plentiful supply of thrills in a story that provides the sort of entertainment the people love—that's "John Petticoats," the first William S. Hart picure in foureen weeks.

"Let's go see Hart—it's sure to be good." That's what thousands of persons say whenever you bill a William S. Hart picture.

They'll say it this time—give 'em a chance, by booking "John Petticoats" and billing it big.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Social Meller Makes Good Program Release

Harry T. Morey in
"IN HONOR'S WEB"
Vitagraph

DIRECTOR ..... Paul Scardon
AUTHOR ..... Perry N. Vekroff
CAMERAMAN ..... Sam Taylor
AS A WHOLE.....Good program picture fairly well produced.
STORY.....Society melodrama with nothing new; slight plot.
DIRECTION ....Capable; tells straight away story
PHOTOGRAPHY ..... Uniformly pleasing
LIGHTINGS ..... Good throughout
CAMERA WORK .....Nothing out of the ordinary
STAR.....Stayed well within the character at all times.
SUPPORT.....Agnes Ayres pleased as did Myrtle Steadman; former screens very well.
EXTERIORS.....Sufficient to demands of picture
INTERIORS.....Good; gave atmosphere of wealth
DETAIL.....Generally good; titles merely explanatory.
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....4,542 feet

Though there is nothing startlingly original about this picture, I should say that it was a good program offering with merit enough to get it by without complaint. For a picture of its class it has been well done.

The story is based on the theme that honor is the greatest thing in life and that any sacrifice is justifiable in order that it be maintained.

With that theme as a basis a good chain of circumstances has been evolved culminating in a mysterious murder and the hero maintaining silence in order that a woman's honor may be protected up to the point of conviction and sentence.

The direction was well handled throughout, Paul Scardon evolving a picture that left little to be desired. The detail was good and he maintained his atmosphere throughout. Many of the interiors were beautifully constructed and the exteriors were well selected.

Frank Powell, a wealthy young business man, played by the star, has based his whole life on the premise that honor must be maintained at all costs.

Governor Carson is an elderly man immersed in the affairs of state to such an extent that he neglects his young and pretty wife, played to good effect by Agnes Ayres.

Rodney Foster is a wealthy idler who is having a violent affair with the Governor's wife. Olive Meade, sister in law to the Governor, is loved by both Frank and his brother Bert.

Frank calls at the Governor's country estate to see Olive and finds her in the embrace of his brother. Disappointed he leaves and innocently witnesses a meeting between the Governor's wife and Foster.

Later he meets Foster who mildly slanders the Governor's lady and Frank knocks him down. That night at a reception at the gubernatorial mansion he overhears a plot for the elopement of Foster and the lady.

He calls Foster on the telephone and requests him to come to Frank's hotel, stating that if he is not there by 1.30 he will come out to Foster's place. He arrives there at five minutes after two and discovers the Governor's wife. He takes her home pledging secrecy.

The next morning it is discovered that Foster had been murdered at two o'clock that morning a bullet having stopped the clock at that time. Frank is arrested, tried and convicted on circumstantial evidence. He refuses to prove an alibi believing that the murder had been committeed by the Governor's wife.

Later it develops that Foster was murdered and robbed by his valet, the crime being committed at one o'clock. The valet had then moved the clock ahead one hour and stopped it with a bullet as he knew that Frank had threatened to come there at that time.

In addition there is a love story running through that adds to the interest.

Agnes Ayres was effective all through this offering. She screens very well. Myrtle Stedman, likewise pleased as did Gladden James, as Frank's brother. Others in the cast were George Backus, George Majeroni, Bernard Siegal and Robert Gaillard.

Program Picture that Will Get By Without Complaint

Box Office Analysis for the Exhibitor

In putting this one over much depends on the popularity and drawing power of Harry Morey with your crowd. If he is well liked play him up strong for it is a good program picture as pictures go. I would not advise spending a great deal of money on this as it is not big enough to warrant it.

For a teaser campaign you might use something along the following lines: "How great a sacrifice would you make to protect the honor of another man's wife?" Just this sentence on a mailing card is vague enough to rouse interest, especially among your women patrons. Use plenty of stills in your lobby and it would not hurt to play up Agnes Ayres a trifle.

Robert Brunton presents
J. Warren KERRIGAN
and His Own Company in
THE JOYOUS LIAR
By Jack Cunningham — Directed by Ernest C. Warde
This is a melodramatic comedy: the first comedy Kerrigan has done in several years. A shout of appreciation at once has gone up from exhibitors and the motion picture trade press critics. Quick decision means prompt accommodation with prints.
W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Splendid Characterization Materially Aids Thin Story

Hobert Henley Presents
"THE GAY OLD DOG"
Henley Prod.—Pathe

DIRECTOR ..... Hobart Henley
ART DIRECTOR .....Edward D. Venturini
SCENARIO BY .....Mrs. Sidney Drew from story by Edna Ferber.
CAMERAMAN ..... William L. Crolly
AS A WHOLE.....Ambitious effort, based on tenuous story; splendid characterization presentation; ends unexpectedly and not satisfying fying.
STORY.....Clever biographical sketch showing career of man burdened with three sisters growing too old in supporting them to marry, with inevitable lonesome future. Handicapped by lack of action.
DIRECTION.....Generally satisfying. Character presentation and development unusually good.
PHOTOGRAPHY .....Some good shots
CAMERA WORK .....Averaged fair
STAR.....Handled somewhat difficult characterization well—always earnest.
SUPPORT.....Generally good; well selected as to types.
EXTERIORS ..... Satisfying
INTERIORS.....Rich at times, always good
DETAIL....Carried out with masterly touch. One title harsh and uncalled for.
CHARACTER OF STORY.....Quite unusual; nothing offensive.
LENGTH OF PRODUCTION.....5,130 feet

Hobart Henley's first independent production, "The Gay Old Dog," shows an ambitious effort to do the unusual. And in general it succeeds. The effort of the producer-director is commendable in that it opens a field worth studying—the presentation of a page out of life, a Dickens like character portrayal of a man who in his early days was compelled to support his three old maid sisters, passing by marriage, and ending his life lonesome, tired, worn out, a satirical picture indeed of what his sisters believe him to be—"A Gay Old Dog." It is a character portrayal in which John Cumberland does satisfyingly good consistent work. But the end comes so unexpectedly that it is going to surprise some and baffle others. The usual "clutch" is miles away. All that "The Gay Old Dog" has for his future is that which might have been, a little dream of possibly having seen his own son on the way to France.

Trifling, light, with characteristic Edna Ferber touches, it is thin material indeed for the basis of a five-reeler. Perhaps handled in two or three reels it might have been a masterpiece. But it takes a lot of unnecessary footage to get it up to five, and it is the kind of footage that could well have been spared. One title jars particularly—where "The Gay Old Dog," then under 30, at his mother's bedside with the girl he loves, realizes the burden to come in keeping the promise made to his dying mother—"to look after the girls until they marry." The title following makes plain that deathbed promises should not be kept; that the conditions under which they are made need not be taken seriously. This title is sure to offend.

Henley deserves special credit for the handling of the detail. Even in the early sets, a period of 25 years ago, he was very thorough—a trait that distinguished his work back in the early days when he made "Parentage."

Don't Ballyhoo This; Title May Mislead

Box Office Analysis for the Exhibitor

You'll have to figure on this one. If you're running a downtown house, or one catering to low-brows better let it alone. The story is too thin for this sort of a crowd. On the other hand, the more intelligent your audience is the better they will likely take to it. Be sure, however, not to allow the title to mislead them. Many of your folks are going to believe from the title, that it's the doings of that middle aged type of Broadway chicken chaser that will unroll a lot of fillum of the kind of stuff that Broadway was once famous for—not since H2-O became popular. It isn't—not at all. Tell them this is a humanely presented story of every day life without fuss or heroics, of the sacrifice of a man's career to take care of his sisters.

You have some good names here to play with—John Cumberland, whose work in broad farce has given him a big reputation, and who is now starring in New York in "The Girl in the Limousine," Hobart Henley, whose productions for Goldwyn include many good pictures, including the first Will Rogers screen presentation; Edna Ferber, who is one of the acknowledge first line writers of short stories and Mrs. Sidney Drew.

Carl Laemmle
presents

DOROTHY PHILLIPS

America's
Foremost
Emotional
Actress

"extraordinary production"
"brought me new business"
"wonderful timeliness"
"direction, acting, mounting
seldom equalled"
"too few like it"

Jno. J. Birnbrauer
GLOBE THEATRE,
McKEESPORT, PA.

in

"The RIGHT TO HAPPINESS"

The Greatest Love Story ever told
Produced under the Direction of
ALLEN HOLUBAR

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Wild Farce Fails to Hold up Through Five Reels; Becomes Rather Tiresome

Dorothy Gish in
"TURNING THE TABLES"
Griffith-Paramount

DIRECTOR ..... Elmer Clifton
SCENARIO BY .....Louis Zellmar
CAMERAMAN ..... George William Hill
AS A WHOLE.....Choppy, messy farce frequently unfunny and forced.
STORY.....Started very well but soon became so messy was tiresome.
DIRECTION.....Let them run wild too much and tried so hard for laughs that it missed fire.
PHOTOGRAPHY.....Generally good; some very beautiful exterior shots.
LIGHTINGS.....Varied from exquisite to ordinary
CAMERA WORK ..... Fine to fair
STAR.....Did many cute things, but did so much of it became tiresome.
SUPPORT.....Fawcett good; others ordinary
EXTERIORS.....Generally satisfactory; some very beautiful composition.
INTERIORS ..... Satisfactory
DETAIL.....Rather messy in spots, but farce action will keep audience from worrying.
CHARACTER OF STORY.....Soon became you-chase-me-and-I'll-chase-you type of farce.
LENGTH OF PRODUCTION .....4,803 feet

Again they prove in trying to make a feature comedy with Dorothy Gish that the task is a little bit too much for them.

The thing starts off very well with a funny intro- into a wild farce. There are spots in this that will get laughs, but the general effect will be decidedly unsatisfactory because we have too many stretches of tiresome footage.

Miss Gish is mighty cute some times, but too much of this sort of thing always bores, and I feel sure that most any audience will be tired out before the end arrives.

The story, briefly, concerns the attempt of Dorothy's aunt to place her in a private sanitarium in order to secure the fortune she inherited, with George Fawcett as an old skinflint clairvoyant swinging his matrimonial intentions from the old lady to Dorothy as soon as he learned that the money really belonged to the mischievous little one. Arriving at the sanitarium, Dorothy pulled a fight with the nurse and managed to convince the authorities that the nurse was the patient, with the result that Dorothy ran wild in the sanitarium as a nurse, where the other characters came through the obliging arrangements of the scenario writer.

The failure of this five-reel offering to hold up leads me once more to the thought that Dorothy Gish would probably go over big in two reelers where she falls short in attempting to live through a five reel comedy.

In a manner of places we had equisite composition in the exterior shots, with photography that pleased the eye, but these bits of artistry were not enough to lift the offering, particularly when a good part of the action taking place in these beauty shots was very nonsensical.

At times the comedy bordered dangerously near to hokum, and the incident where Dorothy was projected from a window at the end of a long timber and swung back and forth just out of reach of the maddened guards was decidedly a la Mack Sennett. Whoever is chiefly responsible for turning out the Dorothy Gish productions should know better than to step into the Mack Sennett field, unless willing to attempt to go the limit, which generally makes Sennett's broad whirlwind farces funny, even though they make no effort to follow a plot.

Included in the cast were: Raymond Cannon, George Fawcett, Eugene Besserer, Kate Toncray, Fred Warren and others.

If You Must Play This, Be Honest and Tell 'Em It Is Wild

Box Office Analysis for the Exhibitor

I would say that this is too light to use as a feature unless your fans have evidenced their willingness to accept these mixed breed Dorothy Gish comedies which are neither light comedy nor broad farce.

If you are going to play this I would suggest that you be very frank in your effort to advise your cash customers that this is wild and fantastic in spots but keeps moving and affords Dorothy of the brunette wig a chance to do many of the funny little tricks which first won her a place in the comedy field when Mr. Griffith planted her as the comedy character in "Hearts of the World."

It is an interesting fact that the great success on the New York stage this year, "The Jest," which is a tragedy, is also based on the idea that when anyone is accused of being insane it is indeed difficult for them to prove otherwise. This fact might help you in billing this comedy production.

Some Short Reels

(Continued from Page 4)

is introduced to him and later, Jennings meets the former's ward, an American girl, whom the bank president would like to swindle. Jennings, whose sympathy and friendship is enlisted by the girl, holds up the banker, eludes the latter's henchemen who accidentally shoots the villain and then gets the girl abroard a boat for the United States. The rest is left to the imagination.

All at Sea," Pathe

"All at Sea" is the title of a one-reeler which stars Harry Pollard, Pathe. In it he uses a sailor uniform and the action takes place on a beach and submarine. Bathing girls seem to have become quite popular, and they are seen a-plenty in this one, wearing of course one-piece apparel. Pollard who after getting into some trouble with a copper, eludes him, borrows a sailor's uniform lying about and begins the process of impressing some girls with his importance. He tells how he single handed had captured a band of pirates, when several of them appear and make off with the girls. Enlisting the aid of others, a submarine goes out after the pirates and Pollard himself shoots all of the pirates, after which he is suddenly dipped into the waves, in the midst of an address to the admiring gathering. He wakes up in his bathtub.

"Fighting Bryce," National-Interstate

Quite unusual, if not an absolutely new idea, is the western serial. Usually, the settings for a serial are laid in some big city where some band of crooks has its headquarters, but in "Lightning Bryce," produced by National and released through Interstate, the organization of evil-doers is a western band. Of course the production has its mysterious figure, a veiled woman who rides about the hills and prairies. Peculiarly, however, the haunting feminine rider whose identity is not known sides with the heroine and hero, but that makes her none the less interesting.

The lightings employed and camerawork, while good in places, are rather poor in others, lack of sharp contrasts and angles, not always wisely chosen, detracting from the value of this. Little that is novel is to be found in the settings, the usual western stuff being employed. There is of course plenty of action, as in all serials and the endings of the episodes will make the crowd curious, if the first three episodes are to be taken as a criterion. Jack Hoxie in the title role, and Ann Little are featured. Paul Hurst, who directed, also plays the part of Powder Solvang, a heavy role and Jill Woodward is seen as the mystery woman. The story is from the pen of Joe Brandt.

"Gas," Model, Bulls-Eeye

Gale Henry in the stellar role in "Gas," a two-reeler produced by Model and released by Bulls Eye, handles the various situations so as to get the greatest possible number of laughs out of them. There are numerous bits of business included in this that are mirth provoking and although it lags just slightly before the finish, it will please those who delight in slapstick comedy. Much of the material is of the variety that has not yet been done to death and some is really new. Herman C. Raymaker directed, and did some commendable work.

The role of the attendant at a gasoline and automobile accessory establishment in a rural district has been given the principal. She makes the best of it from the beginning, when business, in the form of automobiles is "Rushing—Past" according to one of the titles. A great deal of the comedy is centered about her efforts to do some work for someone. First comes an old farmer who thinks that his tattered tire is punctured, and then she has to struggle up a hill with the gasoline carriage (a few times of course for it has to fall after she reaches the top) in search of a fellow who ran out of the liquid. Upon her arrival, she finds that his supply has been replenished.

Later she has trouble with her employer who orders her to see to it that there is money in the cash register before nightfall, or leave. A horseshoe instead of bringing luck is the cause of her undoing, for while tossing it over her shoulder, she breaks a kerosene keg and is indirectly the cause of the fire. The affair ends in a blaze which destroys everything and into which the commedienne dives for the precious lucky charm. She emerges smeared with soot, but with the horseshoe in her possession.

"The Fatal Ride," Universal

Not brimful of but overflowing with action is the expression that describes "The Fatal Ride," the third episode of the Universal serial, "The Great Radium Mystery." Regardless of the theme or any other angle from which this may be regarded, the action makes it a really worthwhile offering of its kind. The camera work and photography are both up to the

(Continued on Page 28)

Broad Farce Starts Great But Missed Fire Because They Tried Too Hard

Viola Dana in
"PLEASE GET MARRIED"
Metro

DIRECTOR ..... John E. Ince
AUTHOR .....Lewis Allen Browne
SCENARIO BY ..... Finis Fox
CAMERAMAN ..... John Arnold
AS A WHOLE.....Farce that started well but flivved because tried too hard to be funny.
STORY.....Centered about young couple being married by supposed burglar, with farce complications resulting.
DIRECTION.....Allowed entire cast to play too broadly.
PHOTOGRAPHY.....Generally good; some very fine shots.
LIGHTINGS.....Varied from fine to only fair
CAMERA WORK .....Varied quite a bit
STAR.....Started wonderfully, but kept trying too hard, which became tiresome.
SUPPORT.....A few bits fine, but generally played too broadly.
EXTERIORS .....A few very pretty shots
INTERIORS ..... Very good
DETAIL ..... Quite satisfactory
CHARACTER OF STORY.....Rather rough in spots with some titles pretty raw.
LENGTH OF PRODUCTION.....5,800 feet

This got away to a good start, and the first reel not only held nicely but had a goodly number of laughs, but just as has happened in a number of recent efforts to make feature comedies we found the players trying result that they hurriedly grabbed a gink who wandered in in ministerial dress, thinking him to be the new minister in the town, and had him perform the ceremony. They then beat it for a country hotel with the family discovering soon that the supposed minister was the pal of a burglar. Most of the footage was then too strenuously to be funny, with the result that it not only became tiresome but even offensive at times.

The plot centered around the idea of parental opposition to a couple of kids being married, with the taken up with the efforts of the parents to keep the youngsters from spending the night in the hotel together, and we had some pretty raw stuff in titles and situations, with the comedy missing fire because everyone tried too hard to get laughs. Finally, when the youngsters were rescued, a fire in the hotel having sent them home, we discovered that the man who had performed the marriage ceremony was really a minister after all, although he had been wandering about in a trance.

Miss Dana is a very pleasing personality and photographs very well, but in this she was allowed to act all the way, as did everyone else, it seeming to be the thought of the director that the characters could not be funny unless they played very artificially. Miss Dana was permitted to roll her eyes, assume grotesque positions and pantomime in a manner that might do in a Mack Sennett burlesque, but, certainly, does not fit in what is supposed to be a light farce.

While there are occasional bits of business which get laughs, there are many stretches of footage that run a long, long time without a snicker, even though the players are all trying very, very hard all the time.

Included in the cast were: Antrim Sharp, Margaret Campbell, Harry Todd, Emmet King, Ralph Bell, Thos. Ricketts and others.

Not a Real Hit and Rather Rough in Spots

Box Office Analysis for the Exhibitor

You can probably get this by because the average fan will not be tremendously critical since they will undoubtedly feel that even though the thing does not appeal particularly to them that it may be very fuuny to others.

A farce comedy of this type has a tremendously better chance of sneaking by than a poor dramatic offering, because no one is supposed to take it seriously enough to fuss particularly. I feel quite certain, however, that none of your fans are going to go out and hunt up their friends to urge them to see this, as it misses fire too generally to arouse any great amount of enthusiasm.

Although I am far from being finicky, I know that there are certain communities where the bedroom type of farce which has recently been so popular in the New York stage will not be accepted without some complaint, and consequently, I would suggest that if you have a hunch that your particular fans are a little averse to seeing the rough stuff that you give this a careful O-O before taking it. Undeniably, it is rough at times, with some of the spots even more than spicy.

Probably the best thing to do to play safe if you are going to run this would be to concentrate upon the star and the title and take your chances of getting it over by simply telling them that it is a screen adaptation of the play of the same name which tickled New York for a time.

From Now On I'm a Liver Pill!

The editor of half a dozen of New York's big magazines recently sent this mesage to me: "Your stuff is making thousands laugh, but the laugh is on YOU—simply because you write everything but your name. Take my advice and ADVERTISE YOURSELF LIKE A LIVER PILL."

While my knowledge of Liver Pills is limited, I have, in my more observing moments, noticed that the average Liver Pill is modest, retiring and taciturn. These are admirable qualities. Twenty-nine years have I stumbled around on this terrestrial sphere, and I have yet to hear a Liver Pill utter one word about itself.

I fancy that, should the occasion arise wherein I deemed it advisable to collaborate with a Liver Pill I should mobilize half a dozen pellets from a nearby apothecary, line them up in battalion formation and subject each one to a rigid inspection. The first pill that uttered one word of self-praise would be ejected from the premises. I should have nothing to do with a pill that talked about itself. My confidence would go to those pills that remained silent and permitted me to judge their qualities.

But a Liver Pill is only human. I have no doubt that, in moments of keen exhiliration, a liver pill experiences impulses to dash forward and proclaim to the world that it is a super-pill. However, the Liver Pill shows marked restraint and self-discipline during these spells of egotistical exuberance. It crawls into its box and says: "Let Dr. Carter spread the salve!"

I shall follow the example of the lowly, but esteemed Liver Pill. I shall say nothing of my qualities; but if someone else elects to toss rhetorical bouquets at me, can I stop them? I cannot! Will I try to stop them? I will not!

On this very page next week there will appear an advertisement about me —but not by me. The advertisement will be written by Alan Dale of the New York American, Walter K. Hill of the Moving Picture World, Peter Milne of the Moving Picture News, Frances Agnew of the New York Telegraph, Agnes Smith of the Telegraph, Wid Gunning and several others.

RALPH SPENCE,
Special Writer for William Fox.

Outdoor Stuff and Animal Novelty a Feature of This

Nell Shipman and Wheeler Oakman in
"BACK TO GOD'S COUNTRY"

DIRECTOR ..... David M. Hartford
AUTHOR ..... James Oliver Curwood
SCENARIO BY .....Nell Shipman and David M. Hartford.
CAMERAMEN.....Dal Clawson and Joe Walker
AS A WHOLE.....Gripping drama with remarkable outdoor scenes makes fine settings for story.
STORY.....Adaptation of "Wapi, the Walrus," published in Good Housekeeping Magazine;" interesting and easy to follow.
DIRECTION.....Handled players well and paid careful attention to details.
PHOTOGRAPHY .....Very good throughout
LIGHTINGS....Especially good in scenes of north
CAMERA WORK ....Vantage points wisely chosen
STARS.....Fit nicely into surroundings and do all that is expected of them.
SUPPORT.....Characters suit the story; Wellington Playter handling heavy role suitably.
EXTERIORS.....Many beautiful bits which create the desired atmosphere at all times.
INTERIORS.....Picture does not include very many; those used suit story.
DETAIL.....Minor matters carefully worked out but toned down so that they do not detract from interest in the story; big error was willun's delay of attack on star.
CHARACTER OF STORY.....One or two bits which are rather rough but picture will pass.
LENGTH OF PRODUCTION.....5,950 feet

The wild animals give this distinct novelty value. The story carries along smoothly and holds so that it can surely be figured as pleasing entertainment. Beautiful shots of the north are included in profusion. Taken at a latitude north of 56 degrees, the scenes of the territory about the Arctic furnish the true frigid atmosphere and add to the value of the production which is a decided novelty.

In the midst of wild animals of various sorts in pleasant scenes of the wooded territory of the southwest portion of Canada, Nell Shipman makes a charming heroine. There are numerous little incidents and pictures of the animals at play, especially one scene of a little cub lapping up milk and another of a shot of Wapi, limping along after having been shot in the leg, that are bound to appeal.

The featured players do their work in fine fashion and the supporting cast is also up to the mark. There is, however, a slip-up which should not have occurred, that of allowing willun to keep the girl in his power for months without attacking her and then she makes a get-away. This isn't at all true to "willun workin's."

A sort of prologue explains how the breed of dog, known as the great Dane, is brought to the frozen northland. Then the scene shifts to the south where Dolores Le Beau, Nell Shipman, lives with her father in the midst of wild animals whom she has befriended. Peter Burke, Wheeler Oakman, a novelist and government investigator, arrives and before long he and Nell fall in love with each other.

Burke is compelled to leave for the north, and upon his return is just in time to save Nell's father from the hands of a fugitive named Rydal, who had attacked shero. Nell and Burke are married and later the treacherous Rydal gets the pair in his power on a trading vessel which he commands. Burke is put out of commission for the time being and after many months Nell escapes after a thrilling chase over the frozen Arctic territory. Wapi, a huge dog, descendant of the dog referred to in the prologue, treated with cruelty by all about him, but befriended by Nell, aids materially in avoiding the pursuit of Rydal. Rydal is killed in the end and the pair are reunited.

Not Tremendous But Will Please and Novelty Affords Great Possibilities

Box Office Analysis for the Exhibitor

"Back to God's Country" should appeal to any class of patrons and should be able to get over in the bigger and smaller houses alike. You can play it up as an adaptation of "Wapi, the Walrus," a story by James Oliver Curwood published in Good Housekeeping, which was, no doubt, widely read. In exploiting it, use Curwood's name and mention the fact that it is Nell Shipman's first appearance after a considerable period of inactivity.

There is always an attraction in the adventures of the northland, the manner of travel in the frozen lands and other bits should create interest. Announce the appearance of wild animals and the thrilling race over the frozen fields of ice and snow.

You may promise your crowd an artistic production for this is all of that. Go as far as you like in advance notices—promise them thrills, romance and adventure. You might use for catchlines: "Nell Shipman braves rapids in thrilling rescue. Eskimo women take part in wild orgy on board sailing vessel. Battle in chase over frozen fields. All of this in 'Back to God's Country' at the Blank theater."

Some Short Reels

(Continued from Page 24)

mark. A thrilling ride down a steep incline on a handcar, the hero and heroine being perched upon it, closes. Just as it reaches a trestle that is being dynamited, its empetus carrying it onward, with stopping an impossibility—wait until next week. At least, that is what the spectator will have to do, for the end of the episode shows how the two seize a rope that hangs down, and remain suspended, not very far above the ground, while the car continues its journey. They will have to cut that last bit.

"Making Up With Mother," Kineto

Polite comedy in its most polite form is the ruling feature in "Making Up With Mother," starring Lawrence Grossmith, released by Kineto. And that in spite of the fact that a good deal of the humor centers about the experiences of the leading character sans trousers. It would have been easy to overdo the portion alluded to, but intelligent direction and excellent work on the part of Grossmith who is delightfully droll made it possible to prevent the offering from degenerating into the vulgar. P. G. Wodehouse furnished the story and the vehicle is a suitable one for the star.

Reggie Pepper is confronted with the problem of making a favorable impression on the mother of his sweetheart. Upon being invited to spend some time at the girl's home, he soon gets into the prospective mother-in-law's bad graces. To begin with, his dog causes some trouble and then he himself does one or two awkward stunts. The climax comes when he enters a girl's room and after removing his trousers sees the occupant of the room enter. He crawls under the bed and then comes the interesting situation which finds him playing solitaire beneath the bed while the girl reclines comfortable above. It doesn't come to an end in the usual way, Pepper remaining undiscovered. After being placed in some embarrassing positions, when he leaves clad in a bathrobe, he apprehends his valet, a refromed burgalr, in the act of stealing some sweets, explains that the trousers were removed during the struggle and redeems himself in the eyes of everyone. The picture closes with Grossmith singing a line parodied on one of Lieutenant Gitz-Rice's song hits and it makes a conclusion that is fitting and proper. "Oh how I've missed you, dear old pants of mine" is the bit.

"Brownie's Doggone Tricks," Century Comedies

A dog of average size figures most prominently in a two-reeler in which all of the incidents are built about the stunts of the educated canine. There is a theme of small significance running through the picture and a capable comedian helps materially as well as a woman whose work is quite acceptable. It is the antics of the dog, however, that hold the eye, for the plot of the picture could be dealt with in a fraction of the footage making up this offering. Many of the incidents have been added just to enable the hound to do his work, which is good for numerous laughs. As a whole, this is quite funny.

"Trail of the Hold-up Man," Universal

Hoot Gibson plays the stellar role in this two-reel western which has quite a clever theme with a surprise finish almost like that of some of O.Henry's stories. Like all other productions of its kind, this one is full of fast action with little footage wasted. The star does some good work and the rest of the cast is acceptable. Some fault might be found with some of the photography, but the story worked out in fine style, makes this a commendable offering.

Smith, a hotel owner, in the west, wonders how to popularize his hotel. Bob, a former employe at the hotel, asks for his position, having returned from the war, but is refused. He decides to turn hold-up man and robs the stage which carries Smith's money. The advertising given the resort by the incident makes the hotel a popular place for tourists and holdups begin to occur at regular intervals. Madge, a novelist in search of atmosphere, encounters Bob after a hold-up and refuses to be silent in order that he kidnap her. He obliges and later is shot getting away from the sheriff. Of course, in the end he and Madge have a romance that ends happily, but the climax comes before that. The sheriff is about to capture Bob, when Smith explains that Bob had been employed by him, following the first hold-up to continue robbing the stage, as part of a publicity scheme.

"Natures Echo"' Ford-Goldwyn

Unsurpassed in beauty are some of the shots in the scenic portion of a Ford one reeler which has been tinted with pink and green. The green tints have produced a highly pleasing effect, but the pink, while it adds improvement to some shots, does not produce an entirely satisfactory result in others. There is another portion which will interest the youngsters in particular, there being some shots of mechanical dolls, that are of merit. The manufacturing of stamps is dealt with in the closing section of the production.

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

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The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. X. No. 45 Sunday, November 16, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

Loew to build in Boston.

Charles D. Isaacson out of Goldwyn.

New Moss theater at 181st St. and Broadway to be called Coliseum.

Tuesday

Walter E. Greene, vice-president of Famous Players-Lasky, resigns.

L. J. Selznick and Laurence Weber to star Edith Hallor in series.

S. A. Lynch buys out Jake Wells' interests in South, excepting in Richmond and Norfolk.

Prizma to star Madge Evans.

Wednesday

Saenger Amusement Co. denies report that interests are after southern theater chain.

David P. Howells, on return from European trip, sees possible closing of foreign markets to American producers.

Thursday

C. F. Zittell reported out of International.

Transatlantic Film Co. to produce.

Raymond Hitchcock to appear in films for International.

Frank G. Hall signs Benny Leonard for serial.

Texas exchangemen plan co-operative body of Southwestern Exhibitors.

Friday

C. F. Zittel resumes general management of International Film.

Metro signs Emma Dunn to star in "Old Lady 31."

John H. Kunsky plans more houses in Detroit.

First National Exhibitors make first announcement regarding their plans; advising exhibitors not to sell their houses and to be careful in signing up long-term contracts for film service.

Saturday

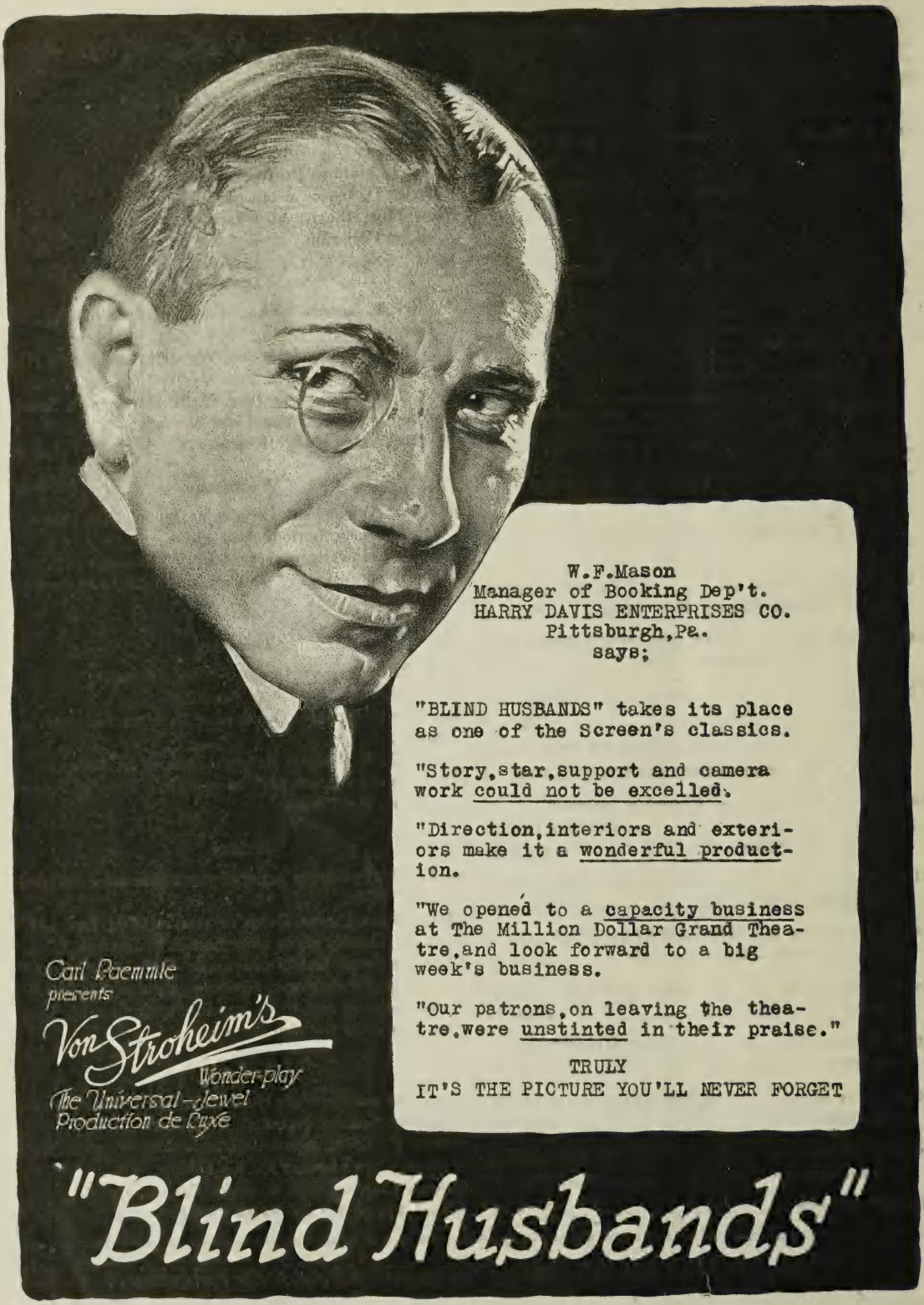
Lee Ochs resigns from United and will take an active part in Second National Exhibitors Circuit.

Albert F. Brentlinger, Indiana exhibitor, will build several large houses for his chain.

Cinema Classics, Inc., to make short subjects.

Alice Lake signed by Metro for five years.

"Pardoning the bad is injuring the good"—Benjamin Franklin.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says;
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Carl Laemmle
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The Universal-Jewel
Production de Luxe
"Blind Husbands"

High-Class Production Notably Fine Throughout

Clara Kimball Young in
"EYES OF YOUTH"
Harry Garson—Equity Pictures Corp.

DIRECTOR ..... Albert Parker
AUTHORS.....Max Marcin and Charles Guernon
SCENARIO BY .....Albert Parker
CAMERAMAN ..... Robert Edeson
AS A WHOLE.....Excellent presentation of notable drama shows money lavishly spent.
STORY.....Adaptation of New York stage success given wider scope in screen production.
DIRECTION.....Visualized the big moments with distinct artistry and handled players exceedingly well.
PHOTOGRAPHY.....In keeping with splendor of the picture.
LIGHTINGS ..... Always clear
CAMERA WORK .....Good; night scene fine.
STAR.....Does about the best work of her career; registers different characters with expert distinctness.
SUPPORT.....Long list of well-known players capably support star.
EXTERIORS.....Suitable when necessary
INTERIORS.....Fitting a high-class production
DETAIL.....Evidenced considerable care
CHARACTER OF STORY.....A girl in doubt looks into a crystal to see her future.
LENGTH OF PRODUCTION.....7,947 feet

Equity Pictures Corp. has given all they promised in their adaptation of the Max Marcin and Charlie Guernon famous stage play which had such a long and notable run in New York with Marjorie Rambeau as the star. By reason of the possibilities afforded in screen productions, the producers have visualized some of the ideas of the play even more accurately and effectively than the stage production accomplished.

Clara Kimball Young certainly handled the stellar role with honors and her work in "Eyes of Youth" will probably be conceded to be the best thing she has done, for many years at least.

The story is well enough known not to go into detail so a brief outline should suffice. The main theme has three distinct stories within it which deal with the different careers of the star as she sees them through the crystal—as the wife of rich man, a famous opera star and as the school-marm-housekeeper for her father, brother and sister.

Miss Young, as the daughter of Sam Sothern, financially distressed, is confronted with the problem of deciding her future. Shall she marry the wealthy man to help her father regain his fortune; shall she satisfy her ambition to become a great singer or shall she marry the man she loves?

Through the crystal she first sees herself a victim of duty, a household drudge for her family. In this part they put over the school room scene where the star is the teacher. This made a big hit in the stage production. Next she sees herself a famous opera star at the height of a great career but bereft of pride and honor.

Finally she sees herself the wife of her rich suitor, unhappy and finally tricked into a situation which allows her husband to secure a divorce and at the end she is down and out, and a dope fiend. Norman Selby, "Kid" McCoy, appears to advantage in this episode as a plain clothes man who recognizes the former society woman.

From what she sees through the crystal Clara solves the problem of the future and accepts the man she loves. In the cast were Gareth Hughes, Pauline Starke, Milton Sills, Ralph Lewis, Edmund Lowe and Vincent Serrano as the Yogi, the man with the crystal.

Get This by All Means. It Should Prove a Big Attraction

Box Office Analysis for the Exhibitor

Get this by all means and the rest should be easy. The producers have already given the production wide publicity and all you should have to do will be to announce that you are showing "Eyes of Youth." You have every possible advantage as far as exploitation is concerned.

Play up the name of Clara Kimball Young, telling your folks that she does probably the best work of her screen career in "Eyes of Youth" and in it she is supported by a long list of well-known players including William Courtleigh, Milton Sills, Vincent Serrano and Pauline Starke.

You have advertising possibilities galore and if you can't make this one go, there's something wrong with you. Display stills of the star in the various characters and play up with catchlines along the line of "See the 'Eyes of Youth' through the eyes of Young."

Photo by Ira Hill's Studio

L. Roy Curtis Presents

Edith Taliaferro
in
"Who's Your Brother?"

One of the Sweetest Love Stories Ever Screened

Here are some comments from the "authorities":—

"WID'S," "If you are out after clean, wholesome pictures you won't go wrong on showing this.—Go after this, bearing in mind the preference of your audience."

"MOTION PICTURE NEWS," "The initial picture of the Curtiss Pictures Corporation appears to be an earnest endeavor to live up to the slogan, 'fewer and better'—they will not need to look for a market—the market will come to them."

"EXHIBITOR'S TRADE REVIEW," "Edith Taliaferro has a dazzling smile and wistful expression that are as magnetic and as full of personality as Mary's curls or Dorothy Gish's walk. We hope she has come to stay."

"MORNING TELEGRAPH," "'Who's Your Brother?' combines business of making the world better—with pleasure."

Produced by

The Curtiss Pictures Corporation

AEOLIAN HALL NEW YORK

Directed by
John G. Adolfi

Story by
Robert Bronson Stockbridge

CURTISS PICTURES

Distinctive Production of Novel Story Perfectly Fitting Popular Star

Lew J. Cody in
"THE BELOVED CHEATER
Gasnier Prod.—Robertson-Cole

DIRECTOR ..... W. Christy Cabanne
ART DIRECTOR ..... Frank Ormston
CAMERAMAN ..... J. A. Dubray
AS A WHOLE.....Distinctive, classy production of unusual story with unique situations and good sympathy character for star.
STORY.....Held interest nicely throughout, wavering between pleasing light camedy and good sympathy moments.
DIRECTION.....Registered class in every scene and got over nice shadings in several delicate situations without ever offending.
PHOTOGRAPHY ..... Generally excellent
LIGHTINGS .....Some very effective; generally pleasing.
CAMERA WORK ..... Very good
STAR.....Dominant personality, holds attention throughout and receives sympathy, yet yields smilingly to other characters.
SUPPORT.....Quite pleasing; more than satisfactory.
EXTERIORS.....Not many, but were very good and entirely in keeping with interiors.
INTERIORS.....Some of most distinctive sets seen in some time; lavish but still in good taste.
DETAIL.....Little touches nicely handled; no bad spots.
CHARACTER OF STORY.....Sounds and looks like might be naughty, but can never offend.
LENGTH OF PRODUCTION.....4,521 feet

Seldom, if ever, has a star started off a career in the films as a star with such a lavish and entirely pleasing and satisfying production as this, the first of the Lew Cody series.

The story is slender and yet entirely adequate, since it presents very interesting character studies in situations that at times are quite dramatic and always interesting.

Mr. Cody is seen in that interesting characterization of the fascinating bachelor with much money who finds that many women are interested to a greater or lesser degree. A pal, who has serious difficulty in convincing his fiance when their engagement is decided upon that it is entirely proper to kiss, comes to Lew for advice, and, finally, in a mad moment persuades Lew to kiss the girl for him in a darkened room in order to start her to agreeing that kissing is a good thing, the bashful young man afterwards rushing into the darkened room and trying to pretend that he has stolen the kiss.

It happens quite naturally that when the bashful boy takes his turn at kissing the girl discovers the difference and other evidence makes this conclusive, with rather alarming results which lead to complications which keep the action going, with Cody doing the quiet heroic act of bringing the two together again while he pursues his happy way as a bachelor.

It is notworthy that the production values are excellent, and there is not a flash in the film that does not correspond with the elegance and distinctive taste of the very well-done interior sets.

Close-ups are used intelligently and the titles blend nicely with the action, carrying it along without any jolts which so frequently come when the titles are either too literary or too matter of fact.

Mr. Cody is surrounded by a company of pleasing players headed by Eileen Percy, and the entire cast blend nicely into the action, with the incidents moving smoothly up to the finale without any unnecessary dragginess or any sudden jars or jolts.

Here is a Great Chance to Advertise One Your Fans Will Like

Box Office Analysis for the Exhibitor

To begin with, I would say that "The Beloved Cheater" is surely a splendid title to tack to a Lew Cody starring vehicle, and if you can't think of oodles of pert phrases that will interest the ladies in presenting this there is something wrong with your imagination.

The production should not only please generally, but because of its rather unusual story it should cause considerable comment.

Due to the use during the war of the word "Ace" in connection with aviation, the tagging of Cody as the Ace of Hearts should be a happy thought in all of your advertising, because this young man in a very short time has stepped right out and made himself a star by his excellent work in the numerous opportunities given him to portray this individual type of wealthy young bachelor in a number of big production such as "Don't Change Your Husband," "For Husbands Only," and "Borrowed Clothes."

You can well afford to cut loose with your advertising appropriation on this, because it has twists that will tickle and certainly, sufficient class to please.

How Does Hodkinson Get So Many Big Productions?

This is not a question that *we* ask the exhibitors of the country. It is the question that hundreds of exhibitors are asking *us*. The question they ask other exhibitors and the many Hodkinson managers and salesmen.

There was no accident or luck about our getting the Benjamin B. Hampton productions, "The Westerners," the first of the Great Authors' Pictures, or "Desert Gold," the first of the Zane Grey pictures. One year ago Mr. Hampton set out to produce exactly the big pictures that he *has* produced and that you are now playing with such success.

There was no accident about our getting J. Parker Read Jr.'s wonderful "Sahara." Other distributors with less vision and with a lesser knowledge of the kind of pictures that exhibitors want for profit and for popular approval had turned "Sahara" down. Released in hot July, it has made a fortune for its producer and profits for exhibitors everywhere.

There is no accident about the first Dietrich-Beck production, "The Bandbox," now just released nationally. It is a great melodrama and we knew it would be before the scenario was ever set down on paper.

In the next six weeks we will release four more big productions, for which exhibitors will want to save open time.

The W. W. Hodkinson Corporation is getting the big productions because the producers who are making them know before *they* start exactly what they want to make; *how* they want to make it and what it will do for exhibitors after it is made.

It may interest exhibitors to know that every exhibitor who has played one of our big productions on percentage because he thought our prices too high has seen us take more money out of his house on percentage than we asked as a straight rental—most of the time twice as much.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange Incorporated

Arthur F. Beck
presents

LEAH BAIRD

in

The Capitol

From the notable stage success by

AUGUSTUS THOMAS

Directed by George Irving

Third in the series of screened versions of the foremost American playwright's successes, *"The Capitol" has the* basic strength and dramatic punch of *"As A Man Thinks."*

The drama of *a woman's fight for her honor and her husband.* The story of a fugitive wife who returned to right the wrongs she had done and to trap a crafty plotter.

Produced in Washington, D. C. at the seat of government, where ambition brought a beautiful girl to the brink of disaster.

First prints are now being shipped to the branches for advance screenings or to be available for pre-release engagements.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange Incorporated*

Typical Theda Bara Production Ludicrous and Fails Generally

Theda Bara in
"LURE OF AMBITION"
Fox

DIRECTOR ..... Edmund Lawrence
AUTHORS.....Julia Burnham and Edmund Lawrence.
SCENARIO BY .....Julia Burnham
CAMERAMAN ..... H. Alderson Leach
AS A WHOLE.....Absurd plot dressed up with lavish sets and unconvincing royal atmosphere.
STORY.....Ambition idea made ambiguous rather than defined.
DIRECTION.....Failed to cover up the incongruity of the story.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Always clear
CAMERA WORK .....Acceptable
STAR.....Manages to get in a little vamping; screened badly at times.
SUPPORT.....Did all that was expected of them
EXTERIORS.....Suitable though seldom necessary
INTERIORS.....Showed the usual Theda Bara environment.
DETAIL.....Didn't add perceptibly to the production.
CHARACTER OF STORY.....Poor girl marrying into royalty hokum.
LENGTH OF PRODUCTION.....4,600 feet

If this is the Fox idea of ambition's lure, then better not be ambitious. Why pick on this particular word when it's just an excuse for Theda to get in a little of her vamp stuff. Then they have to ring in the poor stenog story—the little goil who falls for the rich guy and in the end is desoited.

Well, anyhow, folks won't be disappointed because it's a regular Theda Bara production, intolerable home conditions, allurement of riches, final desertion and then revenge. However, guess Theda herself is getting tired of such stuff. Her facial contortions expressing hate and disgust and then her vamping sure did lack the pep of former days.

Theda, as Olga Dolan, is a public stenog in a fashionable hotel where she accidentally meets William Davidson, an Englishman. He falls in love with her and after viewing the "squaller" of the place Theda calls "home" he proposes to establish her in an apartment and later marry her. They waste a lot of footage here having Theda refuse when you know doggone well she's going to accept finally.

Wicked Willey, however, leaves Theda after refusing to marry her "just now" and returns to England. Then shero starts her campaign for revenge by sailing for England with Lady Constance Bromley, as her secretary. She is shocked to learn that her goal is right at hand. Her former suitor is her employer's son. So convenient like.

Theda makes the acquaintance of the Duke of Rutledge and decides right then and there that she always did want to be a Duchess. She manages to break Davidson and is well on the way to becoming the Duchess when she discovers that the Duke's wife, incurably insane, is living in a secluded part of the castle. But this is easily overcome by having the unfortunate Duchess escape from her quarters and proceed to attack the Duke, while he sleeps.

Theda intervenes though, saves the life of her lover, and after wifie dies of heart failure from the excitement, they use the usual fade-out.

Will Appeal to Lower Classes Only

Box Office Analysis for the Exhibitor

If you are particular don't bother with this. By this time you know pretty well what Theda Bara productions consist of and can judge just what you want to do about this. If you have a crowd that goes in for this sensation stuff, the poor goil who becomes a duchess due to ambition, then let 'em have this and they'll like it. On the other hand if you have a high-class clientele and want them to see the better efforts of picture production, don't let this lure you.

The only chance this will have is in the downtown houses where this sort of hokum is a part of their very existence and it sinks in, they like it, and come again. Play up the name of the star. Her name alone will be enough to get it over.

Catchlines will work effectively in connection with a story of this character: "Are you ambitious? See how Theda Bara raised herself from a stenographer to a duchess in her latest Fox production, 'The Lure of Ambition'." Or, "Environment should not be a drawback to the ambitious. Theda Bara was only a stenographer with a drunken father and a lazy sister to support but she became a Duchess. See 'The Lure of Ambition'."

GASNIER Presents ROBERTSON-COLE SPECIAL

The Quaintest Philosopher of life

LEW CODY

in his

Tingling---Tangling romantic canter

THE BELOVED CHEATER

A man who has loved a thousand times

Has lived a thousand lives

Fascinating . Unusual

Attractive to All Sexes

The First Film

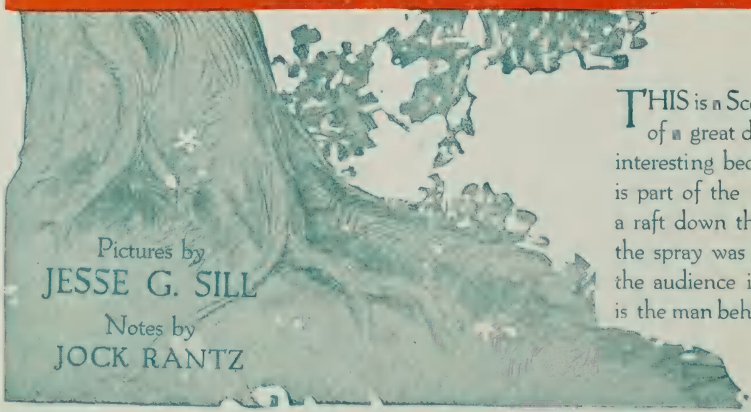
of it's Kind

Available at all ROBERTSON-COLE EXCHANGES

ROBERTSON-COLE PRODUCTION

ADVENTURE SCENICS

The Forbidden River



Pictures by
JESSE G. SILL
Notes by
JOCK RANTZ

THIS is a Scenic with all the thrills and entertainment of a great dramatic performance and it is even more interesting because it makes the spectator feel that he is part of the adventure. The camera rode along on a raft down the swirling rapids, and time after time the spray was dashed into the lenses. The man in the audience is held spellbound by the feeling that he is the man behind the camera as the raft dashes along.

Available at all ROBERTSON-COLE EXCHANGES

Work of Noted Author Made Basis of Elaborate Spectacle

"SOLDIERS OF FORTUNE"
Allan Dwan Prod.—Mayflower—Realart

DIRECTOR ..... Allan Dwan
AUTHOR ..... Richard Harding Davis
CAMERAMEN .....H. Lyman Broening and Sol Polito.
AS A WHOLE.....Spectacular production should appeal to those who enjoy the "massive"; a "special" in every sense of the word.
STORY.....Not the best thing Richard Harding Davis has written but affords good material for something big.
DIRECTION.....Handled mob scenes effectively and throughout made action thoroughly convincing; allowed one or two minor implausibilities which may not be noticed.
PHOTOGRAPHY ..... Very fine
LIGHTINGS.....Generally good; could be a trifle sharper at times.
CAMERA WORK ..... Excellent
STARS.....Anna Q. Nilsson disappointing; Norman Kerry made a good looking engineer.
SUPPORT.....Pauline Starke very pleasing and Wallace Beery a good type for Mexican; remainder of company satisfactory.
EXTERIORS.....Splendid; suitable at all times
INTERIORS.....In good taste when required
DETAIL.....Might have connected sequences a little better; generally well taken care of.
CHARACTER OF STORY.....Dealing with the work of engineers but biggest feature is Mexican fight.
LENGTH OF PRODUCTION.....5,892 feet

This is rightly labeled "special" for it has all the evidences of such. Plenty of mob stuff, action galore, "greasers" running wild, American cruiser to the rescue with the stars and stripes on top at the finish with the lovers coming into their own. But with all that, thrills, fights 'n everything, it can hardly be termed "gripping" at any point.

Undeniably "Soldiers of Fortune" is big and will be conceded to be a splendid production. However, at the opening we are told that it is dedicated to the work of engineers but after the opening reel where Norman Kerry, the head of a party of civil engineers, completes a transcontinental railroad route, the subject is just left off as far as actually dealing with the accomplishments of engineering is concerned.

At a reception given to President and Madame Alvarez, of a small South American republic called Olancho, Kerry meets Anna Nllsson, daughetr of his employer. Kerry has been in love with Anna though he has never seen her before, except in a photograph. She is interested in the engineer but at the same time is in love with Ward Crane. Incidentally, the striking resemblance between these two may cause some confusion on the part of the spectator.

Kerry goes to Olancho to take charge of the iron mines for Miss Nilsson's father. From here on the story takes a new turn an dthe remainder of the production deals with the combat between the President's party and the opposition lead by Mendoza, head of the republic's army. Mendoza is anxious to secure half of the money being received by the little governmen for the privilege of opening the mines and when he cannot secure a concession from the President he plans to overthrow the government.

Kerry plans to subdue the wily general and enlists the co-operation of the mine hands. The president is arrested for high treason when he comes forth to review the troops and the real action starts when an attempt is made to arrest Madame Alvarez. There is some good action from here on and the climax is reached when Kerry, having sent a wireless to an American cruiser lying in the harbor, saves the day by the barrage from the vessel which routs the General's forces.

Pauline Starke, as Miss Nilsson's younger sister, had by far the stellar honors and it is she who figures in the final scene with Kerry when the Mendoza army is flying to safety. Others in a rather prominent cast are Melbourne MacDowell, Wilfred Lucas, Herald Lindsay, Wallace Beery, Ward Crane, Frank Wally, Fred Kohler, Phio McCullough and Ogden Crane.

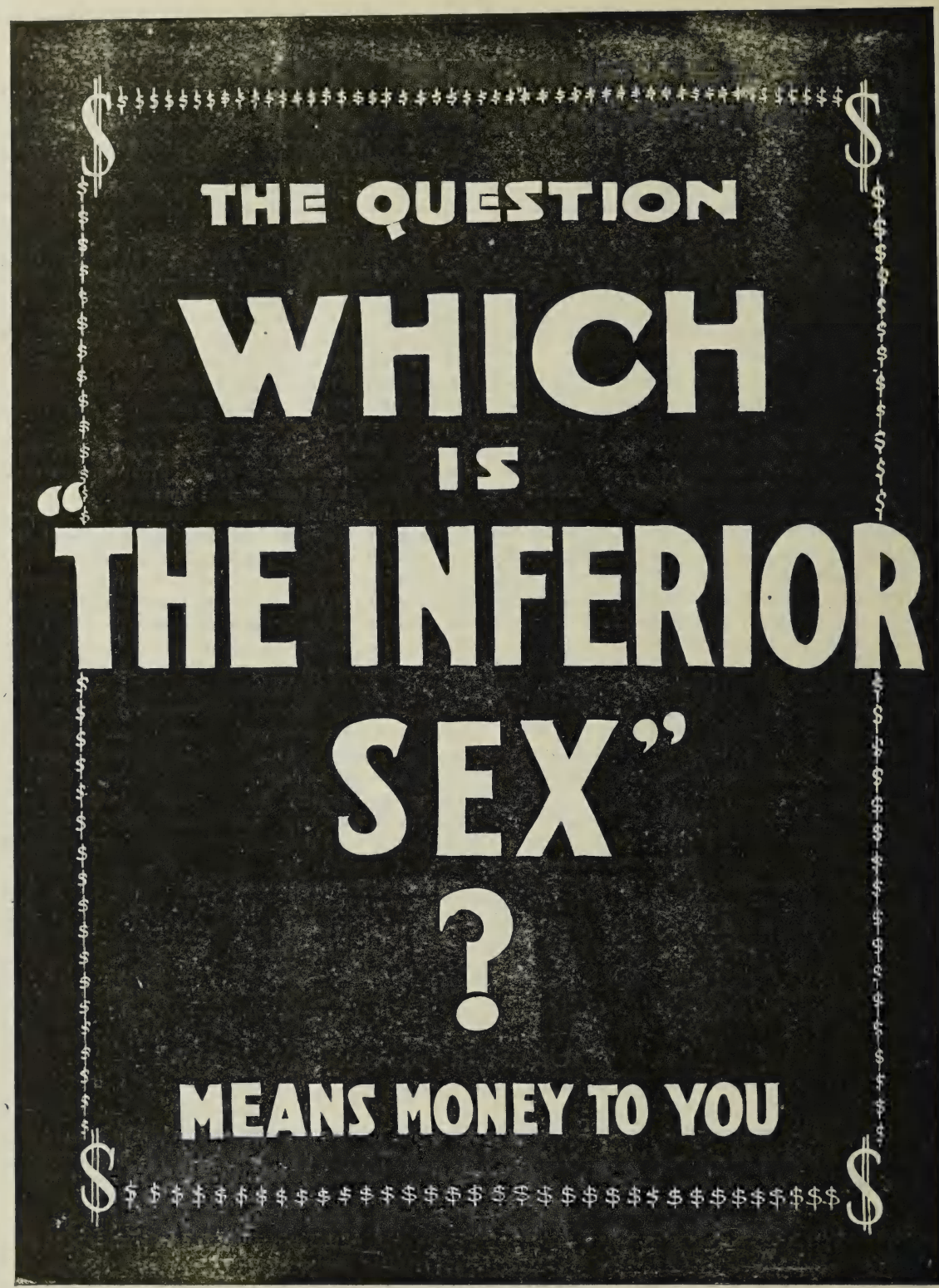
Play Up Name of Davis and Bill as Special—Will Draw

Box Office Analysis for the Exhibitor

Allan Dwan's first production for Realart distribution will probably be classed with the big productions of the year and deservedly so from a technical and production standpoint. It has been made on a large scale and been given a lavish setting.

A very capable cast has been secured and you certainly will have something to exploit in the way of names for practically the entire cast is well known. Anna Q. Nilsson has a good many friends and should be a good box office bet and it won't be long before Pauline Starke will be recognized as a worthwhile factor in pictures. She surely is coming up.

A very big asset in connection with this production is the name of the author. Play up the name of Richard Harding Davis and promise them the usual thrills with a dash of love and romance for which this author is noted.


THE QUESTION
WHICH
IS
"THE INFERIOR
SEX"
?
MEANS MONEY TO YOU

Good, Clean Comedy That Will More Than Please

Louis Bennison in
"THE MISFIT EARL"
Goldwyn

DIRECTOR ..... Ira Lowry
AUTHOR ..... Wilson Bagley
CAMERAMAN ..... David Calcagni
AS A WHOLE.....Smashing good comedy
STORY.....Western cowpuncher inherits English Earldom.
DIRECTION.....Well done throughout. Atmosphere admirably sustained; action quick.
PHOTOGRAPHY ..... Excellent
LIGHTING ..... Very good
CTMERA WORK .....Good throughout
STAR .....Has winning personality and is sure to please.
SUPPORT ..... Consistenly good
EXTERIORS .....Good; very well selected
INTERIORS.....Maintained English atmosphere
DETAIL ..... Generally good
CHARACTER OF STORY.....Clean comedy with nothing to offend.
LENGTH OF PRODUCTION....About 4,900 feet

Get aboard this one and then step on the gas hard for it is there with the wallop all the way through. If your crowd doesn't like it you had better call in specialists and have their heads examined.

There is nothing high brow about it but good, clean low comedy with situations broad enough so that grouchiest grouch will not be able to restrain a hearty guffaw of good honest merriment. This is the kind of stuff that you are always looking for and seldom finding so do not let it get by you or you will weep.

Louis Bennison is a good bet and it is unfortunate that there are not more of his pictures on the market the equal of this one. He has an extremely magnetic personality and a smile that would put an undertaker in good humor.

The story is more or less foolish but very funny and that is all you are looking for. Jim Dunn is a typical western cowpuncher who knows little or nothing about his parentage. But unknown to him his grandfather is the Earl of Dunhaven.

The old Earl, on his deathbed, tries to break the entail on the estate and leave everything to his nephew but the family solicitor refuses to countenance it. He leaves for America in search of Jim and finds him. Jim is transported to his castle and there the fun starts and keeps right on going to the last flicker. Jim's father left him certain papers proving his right to the inheritance and the plot centers around the attemps of the nephew, well played by Herbert Standing, to obtain these papers and then throw Jim out.

Naturally the new Earl is exceedingly democratic and the way he breaks tradition in the staid English household causes all the fun. Of course, everything rights itself nicely in the end and the picture closes to a perfectly logical conclusion, something unusual for a comedy.

The picture has been very well produced. The photography is first class in every respect and the lighting meets all requirements. In addition it has been well staged and directed.

Others in the cast not previously mentioned are: Charles Brandt, Neil Moran, Ida Waterman, Claire Adams, Barbara Allen; the latter very pretty and winsome by the way.

Step on it Hard, For It Is There With the Wallop

Box Office Analysis for the Exhibitor

If you flivver on this one there is something the matter with you and you had better seek another field of endeavor. For it is there with the wallop and the punch all the way through.

Louis Bennison is a scream and your crowd will like him. Play him up good and strong for when they have seen him in this they will ask you to get some more just like it.

Use plenty of his stills, especially the ones showing his smile. That smile alone should pull people right off the street and into your house.

AN ADVERTISEMENT WRITTEN BY THE CRITICS OF NEW YORK

The Titles in "This is the Life" are exceedingly happy. They are humorous and not illiterate.—*Alan Dale.*

Titles in "Mr. Logan, U. S. A.," were *Great—Wid's*

The striking things about "Never Say Quit" are George Walsh's stunts and *Ralph Spence's Sub-Titles.—M. P. News.*

"On the Jump" is one feature in which witty and up-to-the minute sub-titles overshadow both story and star.—*N. Y. Telegraph.*

The sub-titles offer an unusual feature of "Never Say Quit."—*Wid's.*

The sub-titles in "The Yankee Way" are particularly bright and humorous.—*Dramatic Mirror.*

The Honors go to Ralph Spence, who titles the feature.—*Exhibitors Trade Review.*

The sub-titles in "Smiles" are a riot.—*N. Y. Telegraph.*

The person who wrote the titles for "On the Jump" should have his salary raised.—*M. P. World.*

So good are the titles in this production that it is clearly impossible for the plot and action to meet them half way. —*M. P. World.*

In "Married in Haste" the Fox title writer was on the job.—*Wid's.*

The titles in "American Buds" are tabloid classics.—*Exhibitors' Trade Review.*

The titles in "Lawless Love" are great/—*Wid's.*

Whoever writes the sub-titles for Tom Mix deserves a lot of praise.—*N. Y. Telegraph.*

The titles are breezy and clever.—*Variety.*

The unusually witty sub-titles are the chief sources of entertainment in "A Camouflaged Kiss."—*M. P. World.*

Being but a few of the hundreds of favorable comments by the New York press on the sub-titles written by

Ralph Spence

Special writer for William Fox

Intelligent Treatment Keeps This Moving

Alice Joyce in
"THE WINCHESTER WOMAN"
Vitagraph

DIRECTOR ..... Wesley Ruggles
SCENARIO BY ..... Arthur Edwin Krows
CAMERAMAN ..... Joseph Shelderfer
AS A WHOLE..... Effective use of closeups and good lightings in important situations put this over.
STORY..... Not big, but holds interest
DIRECTION..... Kept it moving; made characters register; helped by effective lightings.
PHOTOGRAPHY ..... Generally good, although sometimes harsh and contrasty.
LIGHTINGS..... Many very good; effective night stuff; sometimes too harsh.
CAMERA WORK ..... Good
STAR..... Impressive personality; really dominates action.
SUPPORT..... Very good, although rube types dangerously close to being overdrawn.
EXTERIORS..... A few very pretty shots; night stuff very good.
INTERIORS ..... Satisfactory
DETAIL ..... Good
CHARACTER OF STORY ..... Concerns murder and attempt to ruin girl, but handled so will hardly offend.
LENGT HOF PRODUCTION..... 5,490 feet

This cannot be considered big, but it certainly runs nicely as a program release, because Miss Joyce is a personality that holds them every minute, and the director by effective closeups and good cutting has kept the action moving, with a series of night stuff that grips attention particularly because of good lightings.

Miss Joyce is presented as a woman who has just been acquitted of murdering her husband, and she seeks quiet in a small town but finds that gossip searches her out, so when she attempts to shield the daughter of the household where she is boarding by taking the girl's place in an elopement with a big brute she only gets herself into a very serious predicament due to the fact that this man falls to his death just after Miss Joyce has escaped from the room in a country hotel where the two had gone.

By a single circumstance Miss Joyce is able to prove that she was in the lobby trying to escape from the man when he fell from a window of their room above, and so she is acquitted at the coroner's inquest.

The father of the girl who is saved by Miss Joyce's interference in the elopement naturally appreciates her efforts and so we come to the expected clutch at the finish with Alice apparently finding peace, love, and happiness at last.

The scenes having to do with the interference of Miss Joyce in the attempted elopement of the young girl, her ride to the country hotel, and the surprise twist when she learns that the man in the case has known all the time that it was she and not the girl who had joined him keeps this part of the story moving at a rapid rate. The handling by the director has given it a tenseness that holds. There might be a question regarding what seemed to be a rather sudden conquest of the brute by Miss Joyce when they reached the hotel room, but this has been reasonably enough done to carry, and the struggle and her escape were rather effective.

Miss Joyce has the ability to convey big emotional moments without raving and this, combined with her beauty, helped to make many of the scenes quite effective.

Included in the cast were Percy Marmont, Robert Middlemass, Jean Armour, Lucy Fox, Joe Burke, and others.

Play Up Star's Personality and Promise Interesting Suspense Melodrama

Box Office Analysis for the Exhibitor

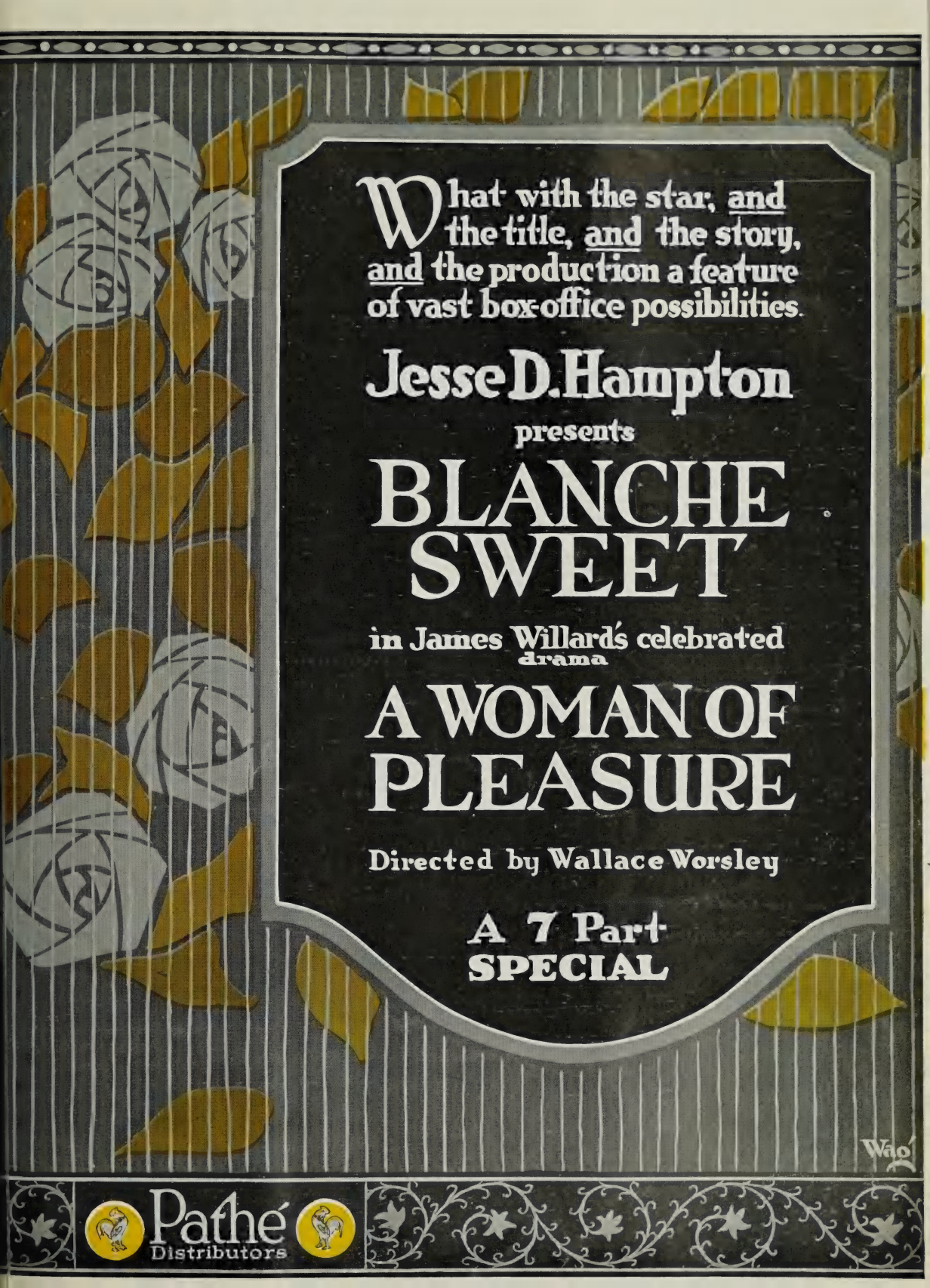
While this is not what you might call big, it is certainly a very satisfactory offering of the star series caliber, and you can safely go after it, promising that it will hold the interest throughout. I would concentrate upon the star and promise that this is a fast action murder story registering the daring of a woman who sacrifices her reputation to protect the daughter of the man who has been kind to her when she needed kindness most.

You might play up such lines as "What will one woman do for another? Maybe more than you think. See 'The Winchester Woman'." Another line which might attract attention would be "Her freedom depended upon a black cat. The cast spilled the ink at just the right moment. See 'The Winchester Woman'."

The foregoing can be varied to suit yourself, since the thoughts expressed above give you some of the important ideas upon which the story depends.

Miss Joyce has a very large following in this country, since she has appeared in about as many features as any star now on the screen, she being one of the old favorites in period of actual years of popularity, and she has consistently held her place as a star from the early Kalem days.

Pathé
Distributors


What with the star, and the title, and the story, and the production a feature of vast box-office possibilities.
Jesse D. Hampton
presents
BLANCHE SWEET
in James Willard's celebrated drama
A WOMAN OF PLEASURE
Directed by Wallace Worsley
A 7 Part SPECIAL
Wid
Pathé Distributors

Allen Holubar Productions

Author and Producer of

"The Heart of Humanity"

and

"The Right to Happiness"

Acknowledged Successes and Box Office Attractions

Starring

MISS DOROTHY PHILLIPS

America's Foremost Emotional Actress

Mr. Holubar's Creations

Will Contain

ARTISTIC PERFECT PRODUCTION

Plus

TREMENDOUS HUMAN THEMES

Title of Next Production To Be Announced Soon

Well-Known Story Given Good Production Will Satisfy

Sessue Hayakawa in
"THE ILLUSTRIOUS PRINCE"
Haworth Prod.—Robertson-Cole

DIRECTOR ..... William Worthington
AUTHOR .....E. Phillips Oppenheim
SCENARIO BY .....Not credited
CAMERAMAN ..... Frank Williams
AS A WHOLE.....Interest well sustained and although a trifle convenient at times, offers good entertainment.
STORY.....Best vehicle star has had in some time
DIRECTION.....Might have provided a little more suspense as t othe identity of the murderer; otherwise first rate.
PHOTOGRAPHY....Up to the Haworth standard
LIGHTINGS.....A little too strong on players' faces in early reels.
CAMERA WORK ..... Good
STAR.....Gives a finished performance but isn't called upon for unusual display of ability.
SUPPORT ....Worked in harmony and suited roles
EXTERIORS.....London night scene very good
INTERIORS.....A few elaborate; always appropriate.
DETAIL.....Given careful attention throughout
CHARACTER OF STORY....Oriental royalty seeking revenge amid London society.
LENGTH OF PRODUCTION.....About 5,000 feet

This is an E. Phillips Oppenheim story and as such has been given a production worthy of the work of an author, conceded to be one of the best popular fiction writers of the day. The picture smacks less of the Orient than any of the star's more recent releases but provides good material for his talents, bringing him into London society under the title of a Japanese Prince.

The love story sequences are rather weak at times and one convenient bit might have been less pointed, but these are likely to be overlooked in following up the mystery idea which is well worked out although they could have enlisted a little more suspense as to the identity of the murderer. As it is, folks will guess who is guilty long before they see for themselves.

Sessue Hayakawa, as Prince Maiyo, is a devoted friend of the Duke of Devenham but to the guests assembled for the Duke's reception, he is a man of mystery. The Duke's wife is carrying on an affair with an adventurer named Count De La Mar, recognized by the Prince as the man who swindled his father in Japan, sometime previous, and in accord with custom he plans vengeance.

Later at a party in the Oriental home of Hayakawa, the Count discovers who the Prince is and realizing that his life is in danger, plans to leave London at once and take with him the Duchess who agrees to go. Having overheard the conversation, the Duke is surprised and seemingly agitated when he finds out his wife did not go with the escaping Count.

De La Mar is found murdered in a taxi and a gold tassel found in the cab leads the Scotland Yard "detekative" to believe that the Jap, known to have a sword bearing a similar tassel, is the guilty party. Mabel Ballin, a sister of the countess, and in love with the prince, begs him to leave the city before the authorities get him, but loyalty forbids such a cowardly act and he gallantly faces the ordeal.

All the time, however, the suspicious maneouvers of Soto, Prince Maiyo's Japanese servant, leads one to think that he knows something of the murder while at the same time the Duke's apparent nervousness on the night of the murder, causes his wife to believe that he may know something about the tragedy.

It all works out satisfactorily when Soto confesses that he killed the Count because long ago the wily adventurer had stolen his daughter while carrying on his crooked deals in Japan. Soto had swallowed poison before making the confession so the principle of a life for a life is consummated and Hayakawa, realizing the barrier of race in his love for Mabel, bids her good-by.

Play Up the Name of the Author and Give the Star a Fair Chance

Box Office Analysis for the Exhibitor

Hayakawa, without a doubt, has a large following among picture patrons and the fact that "The Illustrious Prince" is his picture will probably be enough to get it over in communities where he has a large following. You are safe in telling your folks that this is about the best story he has had in some time. You won't go wrong in telling them it is a drama of love and mystery because there is enough of it to please the average fan audience but don't get extravagant in your promises because the more critical will solve the mystery before it is unfolded on the screen.

By all means play up the name of E. Phillips Oppenheim as author of the story for his name is well known in connection with present day fiction writer and there is always a crowd who follow up picturizations of the prominent authors' books.

Should you care to go in for exploitation stunts, you probably wouldn't have much trouble in securing the co-operation of your local book store in advertising the picture. You have two fair chances here, a good star and a prominent author to work with and with well-known book given an appropriate screen presentation, it's up to you to get it over.

Joseph M. Schenck *presents*

FATTY ARBUCKLE

"in The Hayseed"

Written and directed by Fatty Arbuckle

He's Human

THAT'S one reason millions crowd to see any Fatty Arbuckle picture.

And he's funny! Especially in "The Hayseed." He's a rural mail carrier and we'll say he delivers the goods. He drops a crate of laughs, tightly packed, same quality all the way through, at every step.

Get on his mailing list. "The Hayseed" 'll sprout big money in your box-office—because it's Fatty Arbuckle and funny!

Produced by Comique Film Corporation
Released exclusively through

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

A Paramount-Arbuckle Comedy

Mr. Coincidence Figures Strongly in This

Evelyn Greeley in
"ME AND CAPTAIN KIDD"
World

DIRECTOR ..... Oscar Apfel
AUTHOR ..... Hamilton Thompson
CAMERAMAN ..... Alfred Gandolfi
SCENARIO BY .....J. Clarkson Miller
AS A WHOLE.....Slight plot substance; slow tempo; trifle draggy.
STORY.....Romantic little love story depending largely on coincidence to make it move.
DIRECTION.....Straightaway story telling; nothing unusual.
PHOTOGRAPHY ..... Fair
LIGHTING ..... Hazy in spots
CAMERA WORK .....Remarkably good storm scene; otherwise fair.
STAR.....Fairly pleasing in a more or less colorless role.
SUPPORT.....Consistent with requirements of picture.
EXTERIORS .....Well selected but nothing remarkable.
INTERIORS ..... Good
DETAIL ..... Atmosphere maintained
CHARACTER OF STORY....Inoffensive romance
LENGTH OF PRODUCTION.....About 4,900 feet

This is not as good as the last three or four offerings of this company. It is just an ordinary program picture with little to lift it out of the dull monotony of the mediocre.

What little movement there is in the story and plot is largely dependent upon coincidence and this taken in conjunction with the fact that there is nothing unusual or remarkable in the whole production causes the picture to fall rather flat.

Given a picture containing a weak story with little or no action it is frequently possible to bolster it up to some extent by extraordinary photography, lighting, beautiful exteriors, and incidentals of like description.

Little or no attempt has been made, however, to do that with this one. Each and every feature falls into that damning classification of the mediocre. In other words, it is just another picture.

Evelyn Greeley is a little motherless girl with an elderly invalid father. They live in a little cottage down by the sea and are very poor. In the offering is an island where, legend states, Captain Kidd buried part of his pirate treasure.

Evelyn spends most of her time reading about Captain Kidd's adventures and dreaming what she would do if she could find some of his treasure. Raymond McKee is the son of the wealthy family in the neighborhood. He meets Evelyn and she interests him in pirate lore. That night in company with her old colored mammy they go treasure hunting on the island. The negress becomes scared and makes for the boat in a panic. She loses the oars and Evelyn and Raymond are left to spend the night on the island. Evelyn's father forces a marriage on the plea that his daughter's name has been compromised. Raymond's father is greatly incensed when he hears the news, and states he will have the marriage annulled. Then Mr. Coincidence steps in. Evelyn's father dies and a wealthy aunt from New York comes and gets her. Raymond's father likewise dies suddenly and an uncle conceals the will and casts a shadow on Raymond's legitimacy.

Two or three years later the two come together in New York. There are more difficulties, but a convenient storm blows over a tree under which is concealed an iron bound chest containing the missing papers, stolen and concealed by the villainous uncle, who had cheated Raymond out of his father's estate, said uncle being killed by the same storm. The usual happy ending immediately follows.

Oscar Apfel has made much better pictures than this one but he did not have a great deal to work with. Evelyn Greeley is fairly pleasing in a more or less colorless role, but she put nothing into the picture. Any other star would have done as well.

Others in the cast not previously mentioned were Robert Broderick W .T. Carleton, Arthur Donaldson, and Charles Mackey.

Treat It Gently and You Can Get By Without Kicks

Box Office Analysis for the Exhibitor

This is just ordinary program stuff such as you have had hundreds of times before, an ordinary mediocre picture that is not very bad but just as certainly is not very good. One of the kind that if you have to take it that you let slip by without saying much about it, safe in the assurance that it will not do much to help your house but likewise safe that it will not hurt, provided you do not run too many like it.

The title is good—much better than the picture. The star does not help it a bit, and I would go very light on any promises made in regard to her work. In all your advertising play up the pirate stuff. Many people like anything of that kind. The picture does not make good on it to any great extent but you will have to take a chance on kicks in that respect. It is the only thing in the production that you have a chance on to try and get some money out of it.

S

SELZNICK PICTURES

P

ALL NEW YORK WELCOMES

ELSIE JANIS

in

"A REGULAR GIRL"

Direction
James Young

Now
presented at B. S. Moss'
Broadway Theatre for an
indefinite run

Watch the Exploitation!

Made by Selznick

Distributed by Select

Popular Story Given Excellent Presentation—Should Go Big

Benjamin B. Hampton and Eltinge F. Warner present
"DESERT GOLD"
Hodkinson—Pathe

DIRECTOR .....T. Hayes Hunter
AUTHOR ..... Zane Grey
SCENARIO BY ..... Fred Myton
CAMERAMEN ....Abraham Scholtz and A. L. Todd
AS A WHOLE.....Very excellent production; holds interest well but a few unnecessary sequences might have been omitted.
STORY.....Adaptation of one of Grey's best known works; sticks to the text.
DIRECTION.....Showed keen understanding of author's ideals; potent factor throughout.
PHOTOGRAPHY.....Splendid; campfire scenes well done.
LIGHTINGS ..... Always good
CAMERA WORK .....A feature of the picture
PLAYERS.....Capable and well suited company of well-known players.
EXTERIORS .....A marvel of scenic beauty
INTERIORS ..... Rarely used
DETAIL.....Benefited by attention to small things
CHARACTER OF STORY....Romance of the West
LENGTH OF PRODUCTION.....4,785 feet

With a good story to work with the producers of "Desert Gold" have succeeded in giving one of Zane Grey's "best sellers" an adequate and truly efficatious presentation. However, the picture is too long and could be cut to advantage without spoiling the real value of the dominant plot. There are unimportant sequences which have no actual bearing with the completion of the action, that could be omitted without any serious result.

The prologue lays the foundation of the story. Jonas Warren has wandered into the desert after giving up the search for his daughter and the man she ran away with. He is about exhausted when he meets Robert Burton, the man he has been looking for and sworn to kill, but when the marriage license is produced all is forgiven. A sandstorm sweeps the desert and before facing the inevitable, Burton, who had struck gold during his wanderings, makes a will leaving the claim to his daughter. The two men then die.

The scene switches to the border region where Edward Coxen, of the border cavalry is occupied in rescuing his sweetheart, Margery Wilson, from the hands of Rojas, an outlaw played by Walter Long, who gives a splendid character portrayal. With the assistance of his old friend, E. K. Lincoln, Coxen saves Margery and then takes her to Jim Belding's ranch.

Coxen goes back to his post, Dick is hired as a rider on the ranch and Margery makes herself at home in the company of Belding's foster child, Eileen Percy. Then another love story creeps in between Lincoln and Eileen but is interrupted when Roja's band of outlaws are discovered in the vicinity. Lincoln saves the life of a Yaqui Indian while riding the range and in the sequences to follow the Red man's knowledge of the surrounding country proves valuable.

Margery's sweetheart is captured by Rojas and is facing a torturing death when he is rescued by the Yaqui and Eileen who have set out in search of him. For fear of further attack, Coxen and Margery, accompanied by the men from the ranch make an effort to reach the border but are met by the band and atop a crater some very good combat stuff is staged. Margery is captured by Rojas but the Yaqui is quick and comes to the rescue, throwing the bandit off the cliff.

Use the Name of the Author and Don't Be Stingy with Promises

Box Office Analysis for the Exhibitor

Without a doubt this is a box office attraction. You have about every advertising possibility that you could wish for. Fine production, well known author, and a splendid cast. And if you can't get this over on the strength of all this, then you'd better close up.

Zane Grey's books are widely read and his name should get them in if nothing else. The book selling idea in connection with the showing of pictures taken from famous books, has been done to death but if you want to take advantage of it you can go ahead but it would be more advisable to stick to the fact that "Desert Gold" is conceded to be the most popular of the Zane Grey stories.

Tell your readers that the producers have stuck to the text of the original and that they will find all the action of the story accurately and beautifully visualized. Catchlines can be used to advantage along the idea that there is desert gold in the lives of all if you know where to look for it.

INSIDE INFORMATION

on

REX BEACH'S

"The Girl From Outside"

A dynamic drama of double dealing in which five crooks "go straight" for a girl who wouldn't go wrong!

We're going to let the critics tell you the story in the only way that interests the box office point of view. Their criticism is your cue. They vindicate the faith and the judgment of the Capitol Theatre in presentng a Goldwyn production to the biggest motion picture audience in the world!

"The Capitol has secured a prize in Rex Beach's photoplay, 'THE GIRL FROM OUTSIDE,' for it is one of the most entertaining pictures done in a long time. It is a photoplay that no movie fan should miss seeing." —*New York Evening Sun.*

"Rex Beach's picture stories by now are of a distinct type—full of action that is interesting. . . . and of characters varied and vivid. . . it could not have been more effectively staged."—*New York Times.*

"You will enjoy 'THE GIRL FROM OUTSIDE.' It has the punch of a story that hits it dry and high out of plenty of criticism, and sets it on a shelf where all the good pictures really belong."

—*New York American.*

"As the title of Rex Beach's story, 'THE GIRL FROM OUTSIDE,' indicates, she does not really stay there but finds her way inside, into the hearts of the audience." —*New York Evening Telegram.*

"The story telling art of Rex Beach visualized at its best is presented in 'THE GIRL FROM OUTSIDE.' It bristles with action."

—*New York Evening Mail.*

GOLDWYN PICTURES
CORPORATION
Samuel Goldwyn, *President*

Slight Entertainment in Story of Slum Life

Bessie Love in
"A FIGHTING COLLEEN"
Vitagraph

DIRECTOR ..... David Smith
AUTHOR .....Gerald C. Duffey
SCENARIO BY ..Sam Taylor and Gerald C. Duffey
CAMERAMAN ..... Not credited
AS A WHOLE.....Amusing and slightly entertaining picture of life in slums.
STORY.....Made up of character work and detail, with slight plot.
DIRECTION ..... Capable
PHOTOGRAPHY ..... Ordinary
LIGHTING ..... Nothing remarkable
CAMERA WORK ..... Average
STAR ..... Very good
SUPPORT ..... Sufficient
EXTERIORS .....Meet demands of story
INTERIORS..... Maintain atmosphere
DETOIL .....Very good; Title good
CHARACTER OF STORY....Clean and inoffensive
LENGTH OF PRODUCTION.....4,471 feet

Bessie Love is the whole works in this program picture which should get over purely on the merits of the star alone. The director did not have much of a story to work with as far as plot was concerned, but he has managed to knock together a pretty fair offering by paying close attention to his character development and detail work.

The whole picture was written for and around the star and she makes the most of her opportunities. She has a lot of good facial expression and uses it to good purpose. In addition she is a mighty good scrapper for a kid her size, and in the two fights that are staged in the offering she covers herself with dirt and glory.

The person responsible for the titles did a good piece of work. They go a long ways toward livening and brightening up the picture. The director also is responsible for a large part of the merit of the offering. He has produced a good program picture. His detail was exceedingly good throughout and he has maintained the atmosphere of "Slum Alley" in good shape.

Gerald Duffey, the author, certainly did not overwork his imagination when he thought up this one. Shrimpy Malone played by Bessie Love, is a little girl of the slums with a sick mother.

Besides helping her mother, who is the janitress of Charity Flats, she also sells papers. It is when Jimmy Meehan, a new newsboy, invades her territory, that the little star shows her ability as a scrapper. What she does to Jimmy is a caution.

One of Shrimpy's regular customers is a chap that comes along in a handsome limousine every day. It later develops that he is the district attorney and that he has been nominated for mayor on a ticket in opposition to the gang of grafters, who control the city administration. Impressed with Shrimpy's general aptitude he commissions her to try and dig up some evidence against the grafters. In order to do this she gets a job in a cheap restaurant. There Jimmy works also. By a set of fortuitous circumstances Shrimpy gets the evidence, the district attorney is elected mayor and Shrimpy and Jimmy as a reward are put in charge of the new municipal eating house.

If Your Crowd Likes Bessie, You Can Get By With It

Box Office Analysis for the Exhibitor

This picture should go well in the neighborhood houses and especially in those houses where a following has been built up for this young star. She is the beginning, the end and all of the picture. It is her personality and her clever expressive little face that puts the picture over. She makes one of the best street urchins and gutter snipes that I have ever seen.

Therefore your method of exploitation should be simple. Just play up the star good and strong. Tell them that it is one of her best pictures that she is seen as a gutter snipe and tell them above all things that she is a mighty good scrapper. Her fight with the newsboy is mighty good entertainment.

Use plenty of her stills in your lobby. There should be some particularly good ones showing her in the character that should bring in business.

The title is also good. Use it good and strong especially if you have a house located in the poorer quarter of a city. Everybody likes to see anything having to do with the "fightin' Irish," and there's plenty of good fightin' in this one.

CHARLIE CHAPLIN

In

Essanay's

"A BURLESQUE ON CARMEN"

The (S)cream of Chaplins

Supported by

Edna Purviance, Ben Turpin, John Rand and other Chaplin Fun-Makers

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Original Comedy Bull Fight

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Dance Hall Meller with Well-known Action Marred by Title Lapses

Dorothy Phillips in
"PAID IN ADVANCE"
Universal-Jewel

DIRECTOR ..... Allan Holubar
SCENARIO BY .....Allan Holubar
CAMERAMAN ..... King Gray
AS A WHOLE.....Dance hall meller that misses because of story weaknesses and ancient situations.
STORY.....Had impossible moments and age-old characters and plot development.
DIRECTION.....Gave satisfactory kick to individual moments, but did not overcome story handicaps.
PHOTOGRAPHY.....Generally satisfactory; not exceptional.
LIGHTINGS ..... Satisfactory
CAMERA WORK .....Rather ordinary
STAR.....Was kept busy with "emotional moments" fighting off attacking men.
SUPPORT .....Lon Chaney good; others satisfactory.
EXTERIORS.....Satisfactory Northwest shots, although some studio bits only fair.
INTERIORS.....Satisfactory; several old-time big dance hall "sets."
DETAIL.....Titles made action impossible because of too many lapses of time.
CHARACTER OF STORY.....The old dance hall formula with many attempts to rape shero.
LENGTH OF PRODUCTION.....5,565 feet

This is one of the old Northwest dance hall mellers wherein innocent shero is lured into the dance hall by the proprietor, who offers her the choice between being his mistress and becoming one of the dance hall girls.

The thing starts off fairly well, with Lon Chaney and Priscilla Dean mixed up in the early incidents which precipitated the journey of shero Dorothy and her father to the Alaskan dance hall country. But from the time she arrives in the dance hall alone, due to father's death en route, the story goes all to pot because we find willun proprietor calmly allowing her many, many days to make up her mind as to whether she would live with him or don the spangled uniform of the dance hall bevy.

Dorothy's ultimate defiance of the willun resulted in her mounting a table and offering herself at auction to the highest bidder with the understanding that she would marry whoever bid the most. Big Bill Stowell, who had been sitting around in a soused condition, bid his mine against the willun and won Dorothy, it being noted that drunken Bill obligingly carried the deed to his tremendously valuable gold mine in his pocket. The willun then forged an I. O. U. for a hundred thousand dollars and claimed that the mine deed had been the security for this, and so took Dorothy away from Big Bill who returns to the dance hall and holds up a hundred or so rough neck extras a la Bill Hart, thereby rescuing Dorothy. Then the two wandered out into the frozen wastes and Dorothy lost Bill in the snow somehow and peacefully departed to her old home in Montreal to live in luxury because by virtue of her marriage the deed to the mine had been transferred to her.

Admiring the ability of the manager of her mine she later returned to find that aforesaid manager was friend husband. She was more surprised than any audience will be.

You Can Get This By If You Do Not Mislead in Your Advertising

Box Office Analysis for the Exhibitor

As a dance hall meller this is about average, although the lapses of time given in titles during Dorothy's stay in the joint of the willinous dance hall proprietor are very bad. If your fans are not particularly analytical or critical as to story values (and I would suggest that you do not kid youself about this, because most fans are today), then you can probably get this over purely on the strength of the action incidents. I want to caution you, however, not to go too strong in boosting this as one of Allan Holubar's big successes, because Holubar has done some rather good work lately in "The Heart of Humanity" and "The Right to Happiness," and this fails to hit on high, so you should not lead your fans to expect too much.

In a downtown house where you depend upon transients this is probably a very safe bet, but in considering the cash customers of a community theater, I would advise you be careful and do not lead them to expect too much. It would be my idea in handling a situation like this to be absolutely honest and explain that this is a Northwest melodrama of the virile rough house days of the Alaskan gold rush made by Mr. Holubar before his recent big successes.

Dorothy Dalton

IN

"The Flame of the Yukon"

RELEASED NOVEMBER 23

A Thomas H. Ince Production

The first of the great re-created Triangle plays is now in all Triangle exchanges. It is a story of love, fierce passion, thrills, drama of the purest sort —Dorothy Dalton's best. See it. Compare.

Keystone Triangle Exchanges

Some Short Reels

"His Own Medicine," National-Goldwyn

Lack of novelty in the theme will probably prove a handicap, to what is otherwise a highly creditable production. Bill Parsons plays the leading role in the two reeler and fits admirably into his part, while the rest of the cast is also efficient. The photography is good, and the interiors which make up practically the entire picture have been staged nicely. The plot, however, being thoroughly familiar, will not arouse undue enthusiasm.

Bill, who is winning heavily at a poker game, has an appointment with an attractive young lady, but the boys will not permit him to leave. He tries to smooth matters over with her and pretends he is ill. The girl insists that he come over to be doctored, and when he arrives, gives him a dose of headache powder. Later, she thinks she poisoned him. Upon going to his home, she hears sounds of revelry and determines to make him repent. She calls a doctor, Bill's rival for the girl's hand, and the two have him installed in a hospital where he is first packed in ice and then steamed. He balks at the idea of undergoing an operation however, and is pardoned by the girl on condition that he never deceive her again. William A. Seiter director

---

"Foolish Fish of Sawback," Chester-Outing

Banff, in the Rocky Mountains, was the scene of the screening of "The Foolish Fish of Sawback." Wonderful mountain atmosphere was furnished by the territory which was filmed by Chester in his usual expert style. The reel has any number of shots that will hold the eye and some fishing scenes that are of interest. Lake Sawback was the scene of the search for the fish. The animals unused to human interference and hungry, bit innocently almost everytime the bait was offered.

"The Black Secret," Pathe

"The Black Secret," starring Pearl White, in fifteen episodes of which the first is in three reels with the remaining fourteen in two reels each, is based on the struggle here against German secret agents and the battle with the foe in Europe. Undoubtedly, this reminder of the world war will not meet with the approval that has been accorded other Pearl White vehicles. People want to forget the conflict.

This subject has thrills a-plenty. The first three episodes, if they may be taken as a criterion, speak well for the offering as far as that is concerned. "The Black Secret" is the title of the first episode as well of the entire serial, "Marked for Death," the title for the second episode and "The Gas Chamber," that of the fourth. Robert W. Chambers is the author of "In Secret," the novel from which the story was adapted and Bertram Millhauser wrote the scenario. George B. Seitz directed the production in which Walter McGrail and Wallace McCutcheon are seen in prominent roles.

The story concerns a great secret of the Germans which an American private has learned. The agents of the imperial government of Germany attempt to kill the soldier who has escaped from a German prison and makes his way t oAmerica. How he eludes them with the aid of Pearl White and finally frustrates the schemes of his antagonists makes up the fifteen episodes.

"Happy Hooligan," Educational

Happy Hooligan Cartoons, released through Educational, are usually funny, but a recent release is below the standard usually maintained. It includes several bits that have no real connection with the main theme and that in itself lacks novelty and quality. Hooligan, the great detective, is sent out to quiet two parties who are having a battle royal. One of these is a man who is lustily beating a woman and Hooligan arrives prepared to make an arrest when he discovers that the man is a great tragedian and merely practising.

"Bill's Anniversary," Universal

Ben Wilson and Neva Gerber play the stellar roles in "Bill's Anniversary," a one-reeler which is just fair. It is a light comedy with no slapstick. There are few incidents of interest, there being no element of suspense at all. The average fan will guess what is coming almost immediately and since there is nothing unusual about the manner in which this has been screened to make up for its weaknesses, the subject seems to be due for use only in some of the smaller

houses. Briefly, this concerns a young man who on his third wedding anniversary comes home and sees his wife together with a man, who is really a jeweler delivering a present intended for him. He is indignant and seizing a revolver, chases the other fellow until his wife catches him and tells him of the identity of the man he is following. Usual finish, with comedy touch added by youngster who decides, after much thought, not to use his bean-shooter on the couple.

"The Footlight Maids," Fox

One or two portions included in "The Footlight Maids," Fox, are rather funny and there is evident in one section a bevy of dancing maidens, who may hold the eye, but the rest is just a conglomeration of bits that have been used so often that they should have been discarded long ago. There is no real plot and few situations or incidents that are funny. This should never have been started, for it is much below the standard maintained in most of the Sunshine Comedies.

"The Lone Hand," Universal

Somewhat confusing is "The Lone Hand," a Universal two reeler starring Hoot Gibson, due to the fact that the incidents follow one another so rapidly that the story is difficult to follow. It is a short western and some of the stuff used is of the sort that is generally credited with happening only on the screen, but it has a good finish and enough action to satisfy those who crave shooting and the other stunts usually found in a western, in fact, this starts with shooting. Jeff Powell is an agent of the government trying to round up a gang of hold-up men who are rather active in the west. The fact, however, is left for the finish. Powell meets and falls in love with the daughter of a member of the band which in the end is captured by him. The sheriff who had hounded Jeff accused of being one of the highwaymen, and narrowly escaping lynching, is found to be one of the thieves. Jeff captures the gang alone and then his identity is made known. He and the girl are seen in the clutch.

"Moving Day," Goldwyn

Moving is a thing with which all families are confronted at different times and "Moving Day," a Goldwyn release, starring the De Havens, will probably recall many familiar incidents. The offering is full of light humor and really refreshing, although there is a bit too much of slapstick. The featured pair give a creditable performance and the number abounds in laughs. A youthful couple are moving from house number 666 to 999. Just as their stuff is moved to the doorstep of their new abode, after much trouble, the moving men go on strike. Hubby himself puts everything in place, removing the heavy objects from the van. New men, however, arrive on the scene and thinking that a mistake has been made in assigning them to their work, they move all of the stuff back to 666. In the end, the couple agree to reside in the old apartment. A pleasing little comedy is this and it should make a satisfactory number almost anywhere.

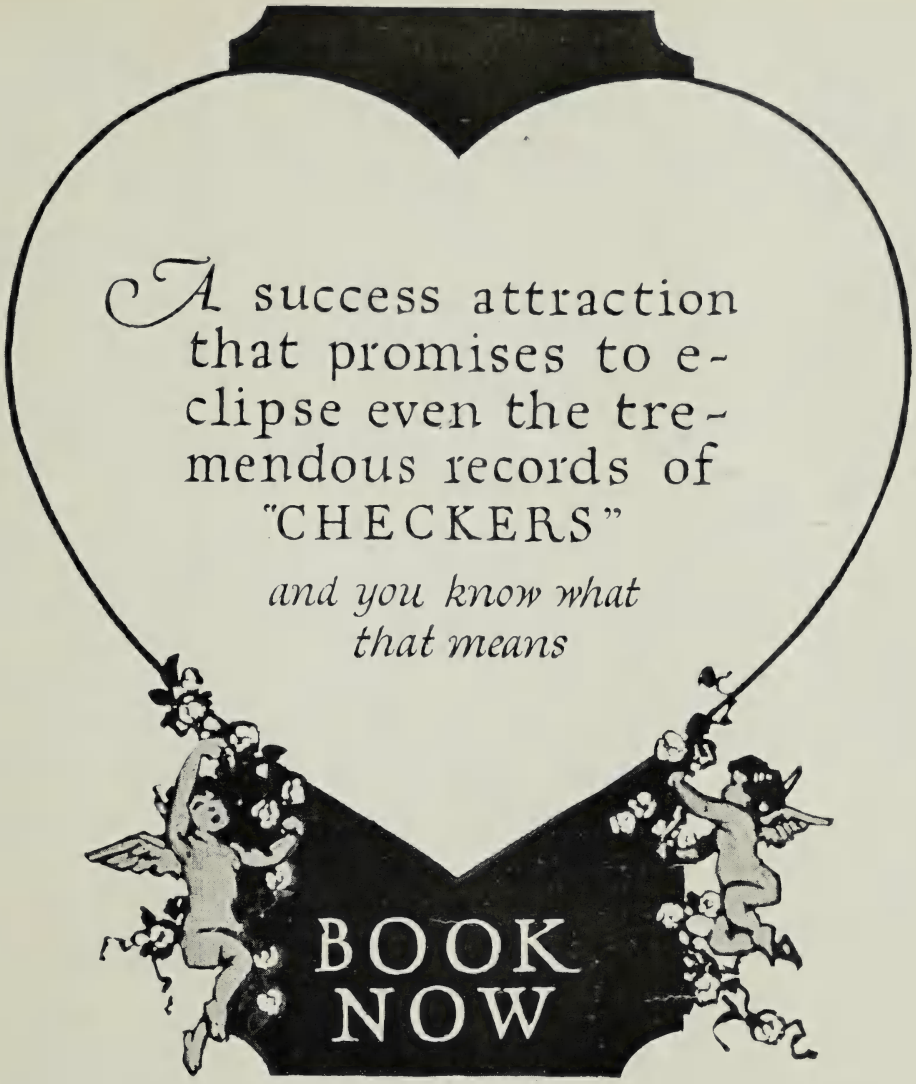
"Bound and Gagged," Pathe

Romantic thoughts are usually associated with the brigands of Spain who have ever been an interesting subject for novelists and in "An Unwilling Princess," the fourth episode of "Bound and Gagged," Pathe, they figure quite prominently. In the production, the territory in which the action occurs is referred to as Cordilera, which may be an interesting or nice-sounding name, but the characters and everything else are essentially those of Spain. Much of the material employed is ridiculous and many of the situations will cause merriment among the spectators. There is nothing extraordinary about the photography, camera-work or lightings and nothing of real value in it. Nor is the conclusion where the hero and heroine are captured by the bandits as gripping as it might be.

"Kids," Gale Henry

Scenes in a household in the slums form the background for "Kids," starring Gale Henry. Built around a thin theme and with a great deal of the production consisting of the use of semi-fluids for decorative purposes, the various characters being daubed with the stuff, this one has few real laughs. Gale Henry does not get many opportunities to provoke giggles, the few bits with anything resembling a big punch being put over by the rest of the cast. Much of the material used in this production seems to have lost its value for drawing laughter and this will probably find many rough spots, even in the smaller houses.

Gale Henry, a girl who lives in the slums, is being abused physically by an admiring swain who is rather persistent in his efforts to win her heart. A wealthy young man comes to her rescue and she instantly falls in love with him. Later, she saves him from the clutches of some of her jealous admirers and she and her family go for a ride in his auto, the finish coming after scenes in her home where a good quantity of food was destroyed for comedy purposes.



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Hobart Henley's

Perfect Production

adapted by Mrs. Sidney Drew from Edna Ferber's story

The Gay Old Dog

with John Cumberland

A gem of a story adapted by a wizard in dramatic values; directed by a man who is a wonder in bringing out the human interest, Hobart Henley; the lead a man who plays the part to the life; the characters fascinatingly true; full of thrills and pathos,—a real achievement.

Pathé Distributors

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The RECOGNIZED AUTHORITY

VOL. X. No. 52 Sunday, November 23, 1919 Price 25 cents

D. W. GRIFFITH

PRESENTS

"SCARLET DAYS"

A Tale of the Olden West

SCENARIO BY S.E.V. TAYLOR
PHOTOGRAPHED BY G.W. BITZER
PERSONALLY DIRECTED BY D.W. GRIFFITH

A Paramount-Artcraft Picture

The days you play
"SCARLET DAYS"
are days of gold for you

Ask the man who's shown it

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director-General
NEW YORK

MARY MILES MINTER

in ANNE *of* "GREEN GABLES"

Tell your patrons to bring all their smiles with them when they come to see "ANNE OF GREEN GABLES." They'll need 'em! They'll hold their sides, too, to keep from splitting over the antics of "orphint" Anne. *Really, she should have been a boy!*

But then she has a serious side also, and well did the villagers know it. Especially the Pie family.

And she has a way of snuggling right into one's heart, just as she did with old Cuthbert. She certainly won him over, and he didn't want her at all in the beginning—*he wanted a boy!*

Sophisticated folks who have seen it have been good enough to tell us that "ANNE OF GREEN GABLES" is a motion picture classic. But that, of course, is a matter of opinion. What Realart emphasizes is that the production will make money and friends for any theatre that shows it.

REALART PICTURES CORPORATION

ARTHUR S. KANE, President

469 Fifth Avenue New York City

REALART PICTURES

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. X. No. 52 Sunday, November 23, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

Second National Exhibitors Circuit to have 21 franchise holders in that many districts of this country.
Metro purchases "Four Horsemen of the Apocalypse."
Vitagraph to make a Wallingford series.

Tuesday

World Film directors accept L. J. Selznick plan by vote of 9 to 2. World to become part of Republic.
Taylor Holmes productions to be released through Metro.
Wilkening-Pickford case for commission on contract begins in New York.
Tom North resigns from Fox Film.
Horater's Pantheon opens at Toledo.
State right buyers planning co-operative buying organization.
Important directors on Coast officially confirm combination.

Wednesday

Associated First National Pictures incorporates with $6,000,000 capital. Associated First National Theaters incorporates with $10,000,000 capital.
Mitchell Lewis signed for series by Metro.

Thursday

Wm. Fox entertains Prince of Wales at Academy of Music, New York.
Goldwyn advertising campaign to reach 30,000,000 newspaper readers to start Dec. 1.
Max Linder arrives from France to make comedies.

Friday

Ricord Gradwell announces plans of Producers Security Corp.
Broker sues United Picture Theaters for $650,000.
Graphic Films signs Virginia Pearson.

Saturday

Foreign plans of United Artists not to be decided until after Jan. 1, 1920.
Mary Pickford wins case filed by Cora Wilkening for commission on contract.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

Next Year You Will Deal with Individuals

Many times you have been promised open booking. There have been false alarms galore.

No one knows better than you exhibitors how often you have heard the cry of bigger, better films to be sold on their merits, but before you got through the nigger in the woodpile stuck his head out and you found that things were not just as the announcements had proclaimed.

But boys, better days are coming.

If you think you are a showman stick in the game. Don't sell your house unless you can get such a wonderful price that you will have enough to buy another just as good and a fat profit besides.

Don't let them kid you.

The air is full of announcements of new plans, of rumors of dominating trusts, of fancy stock jobbing theories and much noise about theater circuits making it impossible for you to get good films.

Just sit tight. Watch the corners. And keep these points clear in your mind:

Next year there will be more than thirty capable creators, directors and stars selling their product individually, which will mean about one hundred splendid special features to be sold strictly on their merits.

These individuals will be controlling distribution and sharing largely in the profits. They want each film to stand or fall on its merits. The days of one salesman trying to sell dozen upon dozen of films all at one sitting are passing rapidly. More salesmen will be needed. Sure, but that will be to everyone's advantage.

This individual sales effort may cost more; but the individual creators will be able to pay much more for the right kind of sales effort because with their control of distribution they can pay for this specialized sales effort and still be better off than ever before.

They will accomplish the big things they are interested in.

They will control exploitation. No longer will their individually produced films be used to bolster up some one else's trade mark.

Take it from me, the individual creator is not money mad. He is jealous of his creation and his rights.

He wants release prints that are fit to show the public and will pay for them.

He wants individualized, specialized exploitation, for each of his big films.

He wants the chance to co-operate direct with the exhibitor on matters like music and presentation.

Those are the things the individual creator is really interested in.

Next year will bring those things.

Don't be bluffed by talk of trusts.

Sit tight. Play ball. And don't tie up your house on long time contracts.

Better times are coming.

This time it is not a false alarm.

I say that now because I know personally. No longer is it a matter of taking some corporation's word for it.

Keep happy and let the old smile work.

Wid Gunning

Griff Puts Over an Old-Fashioned Western Meller

Richard Barthelmess in
"SCARLET DAYS"
Griffith—Paramount-Artcraft

DIRECTOR ..... David Wark Griffith
SCENARIO BY .....S. E. V. Taylor
CAMERAMAN ..... G. W. Bitzer
AS A WHOLE .....Exceedingly artistic production of an old-fashioned western melodrama.
STORY.....Wild and woolly western of the days of '49.
DIRECTION.....A regular Griffith picture
PHOTOGRAPHY ..... Super excellent throughout
LIGHTINGS ..... Good
CAMERA WORK ..... Excellent
STAR.....Not really a star part. Barthelmess pleased as usual.
SUPPORT.....Exceedingly good. George Fawcett Carol Dempster and Clarine Seymour particularly good.
EXTERIORS .....Well selected for demands of story.
INTERIORS.....All that could be desired
DETAIL ..... Used with all of the Griffith effect
CHARACTER OF STORY.....Exact depiction of days when every man was a law unto himself.
LENGTH OF PRODUCTION.....6,916 feet

There is no question about it, David Wark Griffith is an artist. "Scarlet Days" is only another proof of it. He has taken a simple, crude, little western melodrama and made of it a picture so true to life, so realistic, that for the time it is running on the screen one is lifted completely out of this life and transported back to the days of '49, when every man was a law unto himself, and boldly took that which he desired provided he had the might to maintain it.

You cannot make a mistake in getting after this one and booking it quick. It will please and please mightily. In the first place it is an old-fashioned western with plenty of quick moving action, the kind everybody, pretty near, likes. And in the second place it has been given a Griffith production, and a Griffith treatment. If your crowd want anything more than that they are sure hard to satisfy.

There were two little girls in this picture that made a big hit. One was Clarine Seymour and the other was Carol Dempster. They did a lot in putting the picture over. Richard Barthelmess was a bold, bad, Mexican bandit with a white heart. He gave his usual creditable performance holding the sympathy of his audience at all times and never over acting. It is sure a pleasure to watch him work.

The story hinges largely about the emotions of Rosy Nell, a habitue of a typical western dance hall of the period. She has a daughter, who has never seen her, brought up in the prim and proper atmosphere of Boston, by a maiden aunt. The aunt dies and the young, innocent girl goes west to see her mother.

She is met by Alvarez, a Mexican bandit who, realizing the situation, sees that she cannot go direct to her mother. He arranges for her to stay at the cabin of John Randolph and his partner. Nell is prepared for the visit and the daughter is kept in ignorance of her mother's real life. Alvarez and Randolph both fall in love with her.

Then enters the villain in the person of King Bagley, keeper of the dance hall. He sees the girl and resolves to possess himself of her. There follows a smashing good fight. During the fight the girl learns of her mother's life and a good scene follows in w the horror of realization is depicted in a mighty fine manner without overdoing it.

Alvarez is wanted by the sheriff, and he resolves to give himself up if the sheriff will come to the relief of the small group that is defending Nell and her daughter from the gang of the villain. The sheriff arrives and the fight is over but only after Nell has been killed by a chance shot.

Others in the cast not previously mentioned were Eugenie Behserer, Ralph Graves, Walter Long, George Fawcett, Kate Bruce, Rhea Haines, Adolph Lestina, Herbert Sutch and J. Wesley Warner.

Get After This One Hard—It Means Big Business

Box Office Analysis for the Exhibitor

Sit right down to your telephone and book this one, for it means real, honest to goodness big business to you. It's a sure enough old-fashioned western, full of action from beginning to end and treated in Griffith's inimitable manner. You ought to clean up big with it.

Naturally play up Griffith. And then tell them all you can about the picture and the manner in which it has been treated. In order to do this intelligently you ought to see it first. Then you will know which particular angle of it will appeal to your crowd most.

Center your efforts on getting them into the theater for it is one of those kind of pictures which sell themselves after they have once been seen. Your people will sure talk about this to all their friends or else they do not know what good entertainment is. The harder you go after things the more business you will do.

NATIONAL NP PICTURES

ANNOUNCING

The First Two

"JUST A WIFE"

Adapted from Eugene Walter's powerful domestic drama. Ready January 1, 1920.

"BLIND YOUTH"

Adapted from the play by Lou Tellegen and Willard Mack. Ready January 15, 1920.

NATIONAL PICTURES WILL BE RELEASED AT INTERVALS AS REQUESTED BY THE BOARD OF DIRECTORS

The first two are now in production at the West Coast Studios. Stories, casts, direction and other production details are up to the highest present-day standards.

NATIONAL PICTURE THEATRES, Inc.

Lewis J. Selznick, President

Foreign Made Picture Offers High-Class Entertainment

"THE WOMAN HE CHOSE"
Mickey Film Corp.—State Rights

DIRECTOR ..... Not credited
AUTHOR ..... Selma Lagerlof
SCENARIO BY .....Victor Sgostrom
CAMERAMAN ..... Hendrik Jaenzon
AS A WHOLE.....High-class entertainment handled delicate situations in an especially commendable manner.
STORY.....From "The Girl from the Marshcroft": treats familiar idea in a new way.
DIRECTION.....Presented a Griffith atmosphere; left nothing to be desired in the way of good production.
PHOTOGRAPHY.....An outstanding feature of the picture.
LIGHTINGS ..... Excellent; some beautiful
CAMERA WORK .....Very fine
PLAYERS....Well selected cast which showed an appreciation of character portrayal.
INTERIORS.....A study in themselves
EXTERIORS.....Some beautiful shots of Sweden
DETAIL.....Crude title translations can be improved; otherwise good.
CHARACTER OF STORY.....A study of the right and wrong as found in the lives of Swedish country folk.
LENGTH OF PRODUCTION.....About 6,000 feet

"The Woman He Chose" was made in Sweden under the title of "The Girl from the Marshcroft," by the Swedish Biograph Co. The National Board of Motion Picture Review selected this as representative of the highest advancement in motion pictures of foreign make.

Taken from an artistic standpoint, the production leaves little to be desired. The home life of the Swedish folk, both peasant and aristocrat, provides unusual interest, especially because it is the real thing. Throughout, the spectator can find the little peculiarities of these people, all incidental to the story itself. For instance, a cradle suspended from the ceiling, quaint receptacles, the two-wheeled carts, odd pieces of furniture and numerous other things unfamiliar to the American eye.

The story idea mainly is not new. An unfortunate girl, though good at heart, is in disgrace and the situation as treated by folks of another country, make up the remainder of the production. Much of the success of the film, however, is due to the types of characters and the keen appreciation of realism of their respective roles, as displayed in their portrayals. The older characters will probably be more striking because they are really old and throughout the picture, it will be hard to denote any evidences of make-up on any of the players. This ought to attract particular attention.

Helga, with a fatherless child, is taken into the home of Gudmund Erlandsson's mother. After a party celebrating his engagement Gudmund's mother reads of a murder, a knife blade being found in a man's skull.

Gudmund's recollections of the night before were vague but in his pocket was his clasp-knife with the blade broken off. Fearing that he was the murderer he throws the knife in the marsh but the act is discovered by his father. However, nothing is said about the matter until Helga, no longer in Gudmund's home because his bride-to-be objected to her being there, comes to wish him happiness. Then Gudmund tells of his suspicions and hastens to Hildur's home where everything is ready for the wedding.

Helga, through her goodness at heart and desire to help others, turns out to be the girl Gudmund really loves and they have the usual happy ending. The names of others in the cast mean nothing as far as names go but it is safe enough to say that their work is all very meritorious.

Shows Keen Sense of Appreciation for the Better Things in Picture Production

Box Office Analysis for the Exhibitor

If you are looking for something different, combined with the artistic and beautiful, get this. It is a long time since a story idea of this type has been put over in so thoroughly convincing and interesting a manner. This is essentially a high-class offering and should be handled as such. To those who appreciate the better things in picture production, this will be agreeably received.

Make known the fact that it is a truly human story with an appeal for charity and forgiveness. It will be necessary perhaps, to clarify the impression that is imbedded in the minds of a great many when they know a picture is foreign made—that of a lot of action and customs that they don't understand. There is nothing in the production that is confusing.

You haven't any cast of note to work with and folks probably will not have heard of this production so you'll have to promise them something good and you can do it without fear of misrepresenting things you can do it without fear of misrepresentation.

CHAINS AND CHICANERY

There is absolutely no reason for selling your theatre while the best films in the market are being made by independent producers.

There is a panicky feeling evident among theatre owners today, but bear in mind that a panic can be started by a mouse.

The cause for the unrest, when you analyze the situation, is of mouse-like importance. The only danger lies in the panic itself.

Sit tight and look the thing squarely in the eye. Here is what confronts us.

Big distributor interests are seeking to tie up your theatres. WHY?

Because their product is of uneven quality and they dare not try to sell it exclusively on a basis of merit.

How are they trying to tie up your theatres?

By forcing you to sign long-term and exclusive contracts.

If you sign these contracts, you shut your house to all the splendid offerings of the independent producers and are compelled to play a program of uncertain quality in competition with the biggest attractions of the screen. You've got no chance to win.

If you don't sign the contract, these would-be monopolists offer to buy a controlling interest in your theatre. If you sell, they run your business. Again you've got no chance to win.

If you don't sign the contract and won't sell out, what then? They try to frighten you with threats of building a house next door to yours, if need be.

Suppose they build. Let them run their programs while you have the pick of the whole independent field and you'll close them up.

Theatre men, if you will only think a moment, you'll realize that it is a monumental bluff that is being shown. These distributor-interests can't control the theatre situation unless they can control productions. Thank Heaven, producers are getting freer every day and the dominant factor in the rental business today is not the old line monopoly, but the independent producers.

I repeat—a panic can be started by a mouse. Forget the mouse; it can do no harm unless you let it throw you into a panic.

There is a remedy for the whole situation—a sure curb to any attempt at monopoly.

Refuse to sign any contract that ties your hands so that you cannot at all times go into the open market and buy what and where you please.

Don't be frightened into selling the control of your theatre.

That's all. There are more than enough good films made to supply every theatre's needs, and these films can be rented freely and fairly. No distributor has a monopoly of good films and you can get all that you want in quality and quantity.

United Artists Corporation is now booking the DOUGLAS FAIRBANKS' releases, "HIS MAJESTY, THE AMERICAN" and "WHEN THE CLOUDS ROLL BY" and D. W. GRIFFITH'S "BROKEN BLOSSOMS" on a single picture basis. The MARY PICKFORD PICTURES and the CHARLIE CHAPLIN PICTURES that are to come to us later on will be booked the same way, each picture on its own merits.

There are many other independent producers making films of splendid quality. As long as this supply is at your command, you have nothing to fear.

Any distributor who insists on a long term contract for product that you know nothing about is imposing on you. You don't need such a contract when the market has plenty of film of superior quality, that the independent producers are not afraid to let you have on a single picture basis.

Remember, to control the theatres you must be able to control productions. Look the field over; check-up the product of all distributors and see if any one company controls all the worth-while product.

Monopoly? Control?

IT CAN'T BE DONE!

Hiram Abrams.

United Artists Corporation

TRY TO GET IN AND SEE THIS COMEDY

SOME DAY THIS WEEK!

LARRY SEMON

in

"THE HEADWAITER"

ALL THIS WEEK

AT THE

CAPITOL

LARGEST THEATRE IN THE WORLD

THE BEST COMEDY OF THE YEAR!

Daring Idea Starts Off Well, But Fizzles

Katherine MacDonald in
"THE THUNDERBOLT"
First National

DIRECTOR ..... Colin Campbell
TUTHOR ..... J. Grubb Alexander
AS A WHOLE....Got off to a strong start but fizzled at the end and lost its interest.
STORY....Fine, original idea very poorly developed
DIRECTION....Most ably handled; some very fine effects.
PHOTOGRAPHY.....Most excellent; wonderful storm scenes.
LIGHTINGS ..... Especially good; fine use made of lightning in thunder storm.
CAMERA WORK .....Excellent throughout
STAR.....Exceedingly beautiful; does not respond to big emotional situations.
SUPPORT.....Most excellent; Thomas Meighan scores.
EXTERIORS ..... Very well selected
INTERIORS .....Distinctive and generally pleasing
DETAIL.....Overlooked entirely the psychological effect of too many thunderstorms and thereby made final scenes of picture ridiculous; titles poor.
CHARACTER OF STORY.....Mostly inoffensive but one scene that goes the limit.
LENGTH OF PRODUCTION.....About 4,600 feet

Somebody blundered most grievously in the production of this one. It started off in corking fine shape with a new and original idea and then went all to pieces in the last reel or two, and became utterly ridiculous. Your crowd may snicker and laugh right out loud in the wrong places. And all because of too many thunderstorms and the train of thought which they inspire.

It looks very much as though the whole thing could be laid at the feet of the author. He got hold of something good and then did not know what to do with it, for his story is poorly developed.

For years there had been a feud between the Corbin and Pomeroy families. The picture opens with a New York banker talking with a Kentucky capitalist. It develops that the banker is Bruce Corbin the last of his line and the capitalist is Allan Pomeroy next to the last of his, the last being a wonderfully beautiful daughter played by Katherine MacDonald.

Corbin has Pomeroy in his power and can send him to jail. He demands the daughter for his wife as the price of his silence. Pomeroy agrees and then dies. The daughter carries out his promise.

Bruce Corbin's father had been killed by a Pomeroy in the midst of an exceedingly severe thunderstorm a short time before Bruce was born . He is marked by lightning and is deathly afraid of thunderstorms. When they occur he goes practically insane and loses his memory entirely.

Sometime after his marriage such a storm arises. Bruce goes to his wife's room and brutally tells her that she is the last of her line, that he will never treat her as a real wife, and thus permit her to have a child.

Knowing the effect that thunderstorms have on him she resolves that he shall not triumph. She therefore seduces him. Faint glimpses of this scene in which the seduction takes place are shown by the flashes of lightning and to the tune of resounding clashes of thunder from the orchestra.

The next morning he leaves for a trip to South America to be gone a year, not remembering what has taken place the night before. At the end of a year's time he returns and finds a beautiful baby boy. He accuses her of infidelity but she proves to him that it is his child.

From this point on the story fizzles. There is another violent thunderstorm in which Bruce loses all his money. But the audience forgets the story and its mind goes back to the original idea planted by the association with the storm. The result is that there were snickers, laughs and audible comments of a suggestive nature at the Strand in New York, at some of the showings.

Great Beauty of the Star Will Probably Put This Over for You

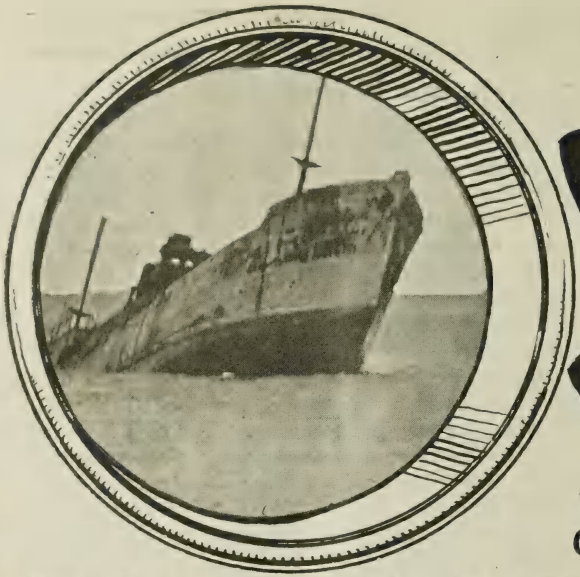
Box Office Analysis for the Exhibitor

This is the first Katherine MacDonald picture under the banner of the First National and she certainly is a wonderfully beautiful woman. She is going to be worth a lot of money to you as a box office attraction if they will give her some good stories.

But you had better see this first one yourself before you book it into your theater, and judge the effect it will have on your crowd. It might be just as well for you to let it slide and wait for her next one for there is plenty of ground for criticism insofar as the story is concerned, and in addition there is one scene that is particularly daring.

If you do play it enlarge on the great beauty of the star. Anything you can say along these lines will get over. Lay low on the story, but play up the manner in which the picture has been produced and staged.

But above all, see it first.



WHO

Sank this Ship?

YOU!

When you were on the German U-boat shown in the

BIGGEST NEWS SCOOP OF YEARS

RIGHT out of the secret archives of the German Government—something never before shown on on any screen—authentic moving pictures of the sinking of merchant vessels by German U-boats, the pictures having been taken by the German commanders to substantiate their reports to Berlin. While you are looking at these amazing pictures you will be yourself, **on a German submarine.** You will see the shots fired from your U-boat—see the ship careen and sink—see Captain and Mate go down with their vessel.

THIS is the greatest scoop ever scored by any newspicture organization since the cinema was invented. Even in the newspaper world it has few equals. Needless to say, only the unbeatable enterprise of the great International organization could have secured this tremendous attraction for your theatre. Scoops like this mean **extra money in your pocket.** Be sure of them by booking the BIG NEWS THREE of the screen world right now—today. All the evidence that you want is right here on this page. ACT NOW. Scoop your competitors like we do.

International News
Universal Current Events
Hearst News

Issued by International
Released thru

UNIVERSAL

Hart Steps Out in a New Characterization

W. S. Hart in
"JOHN PETTICOATS"
Paramount-Artcraft

DIRECTOR ..... Lambert Hillyer
AUTHOR .....C. Gardner Sullivan
SCENARIO BY .....C. Gardner Sullivan
CAMERAMAN ..... Joe August
AS A WHOLE.....Good stuff exceedingly well done; Hart in new role.
STORY.....Experiences of a Lumberjack, who inherits a fashionable dressmaking establishment.
DIRECTION.....Fine artistic atmosphere; very well produced.
PHOTOGRAPHY ..... Extra good
LIGHTINGS ..... Artistic and well worked out
CAMERAWORK ..... Good throughout
STAR.....Looks as well in a dress suit as in his regular duds.
SUPPORT.....Very good throughout; Walt Whitman did a good piece of character work.
EXTERIORS ..... Few but good
INTERIORS.....Scenes in dressmaking shop very well handled.
DETAIL ..... Maintained throughout
CHARACTER OF STORY .....Nothing to offend
LENGTH OF PRODUCTION.....5,049 feet

You should get this one if for no other reason than the fact that it will show Hart to your crowd in a role entirely different from that which they are accustomed to look for him.

The main situation evolved by the picture is good. That is of lifting a rough uncultured lumberjack from the forests of the northwest and planting him bodily in the midst of a fashionable dressmaking establishment in New Orleans.

Without being a comedy you can readily see that such a situation is bound to provide numerous incidents that will bring a smile and cause a snicker. They certainly serve to liven and brighten the picture a whole lot. And Hart makes the most of every opportunity.

The picture has been given the usual Ince production with excellent photography, lighting effects, camera work and scenic excellence. C Gardner Sullivan's story contains enough action to carry the star through the necessary scenes and Director Hillyer has turned it into an interesting and entertaining picture. But of course when all is said and done, Hart is the whole thing as he is in nearly every picture in which he appears.

The opening scenes show Hart as a lumberjack in a camp in the northwest, uncultured but a real man. He receives a letter stating that an uncle has died and left him a modiste shop. No one in the camp knows what such a shop is, so Hart packs his blanquette role and goes to New Orleans to find out.

There he is befriended by Judge Meredith, who has a pretty young daughter, and insufficient money to maintain his and her position. Hart comes to the rescue and helps out the financial stringency by taking board with the Judge and paying two months in advance.

Of course, he falls in love with the pretty young daughter played to so good effect by Winifred Westover. There is another lover, Wayne Page, whose father is very wealthy. Wayne has been a wild young man and has had an affair with Rosalie Andre, one of the girls at the modiste shop. She commits suicide rather than face the disgrace that she knows is coming. This causes a complication between Hart, Wayne and the Judge's daughter.

But luckily for Hart Rosalie has written a letter before she died which explains the whole situation. This letter is sent to the Judge's home and he takes the liberty of opening it. Of course, Hart is exonerated and everything ends happily.

Walt Whitman as Judge Meredith did a fine piece of character acting. Others in the cast were Ethel Shannon and Andrew Arbuckle.

Imagine Two-Gun Bill Hart Making Good as the Owner of a Fashionable Dressmaking Shop

Box Office Analysis for the Exhibitor

You should have no trouble in putting this one over and getting big money with it. You have one of the most popular stars in the business in a picture in which he will please. It is also unusual enough to give you plenty of exploitation material with which to get them into your theater.

Tell them that Hart is in an entirely new kind of a picture, something out of his usual run. Play up the unusual situation of the story very strenuously. The following line should serve to excite their interest sufficiently to make them walk boldly up to the box office, "Imagine two-gun Bill Hart making good as the owner of a fashionable dressmaking shop. See him do it in John Petticoats."

THOMAS H. INCE

presents

DOROTHY DALTON

in

"L'APACHE"

A Paramount-Artcraft Picture

Directed by Joseph DeGrasse. By Adele Buffington A Thomas H. Ince Production. Scenario by R. Cecil Smith

In full bloom again!

PARIS is Paris once more. The Apache have come out from their hiding places. The "spenders" are thronging the midnight cafes, the strange half-world of license and "love" glows like a night-blooming cereus.

That's "L'Apache!" Dorothy Dalton, the incomparable, in a romance of the vivid, vital, verities of Parisian night-life.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Speedy Action in Rattling Western Meller

Frank Mayo in
"THE BRUTE BREAKER"
Universal

DIRECTOR ..... Lynn T. Reynolds
AUTHOR ..... Not credited
CAMERAMAN ..... Philip E. Rosen
SCENARIO BY....D. Barrett and Lynn T. Reynolds
AS A WHOLE.....Smashing good picture full of action thrills, and fights; moves very fast and has been well done.
STORY.....Red-blooded out of door story of lumber camp, that keeps you on your toes all the time.
DIRECTION.....Excellent; atmosphere maintained and good character development manifested.
PHOTOGRAPHY.....Fine throughout; great forest fire scene.
LIGHTING ..... Good
CAMERA WORK.....Most excellent; some effects that required great skill.
STAR.....There with the wallop all the time
SUPPORT.....All that could be desired; Kathryn Adams pleases mightily.
EXTERIORS ..... Of great beauty
INTERIORS ..... Hardly any
DETAIL.....Watched carefully and succeeds in big moments.
CHARACTER OF STORY.....Red-blooded out of doors stuff; clean and inoffensive.
LENGTH OF PRODUCTION.....5,785 feet

Irrespective of what kind of theater you have your crowd cannot help but like this one. It is the kind of a story that made Jack London, Rex Beach, William Allen White, and a score of other well-known authors famous. It is a red-blooded story of out of doors.

In the early beginning there is one of the best canoeing scenes that I have ever seen in which Frank Mayo comes down a series of rapids in a manner that shows he is a real sportsman. There are likewise plenty of feats of strength, a dozen or more good fight scenes that have all the semblance of reality, a forest fire and the burning of a settlement, and a storm scene that must have tried the ingenuity of the cameraman to keep his camera dry and his film from spoiling.

Frank Mayo is a supposed lumber jack, who seems to be making it his business to travel around the different camps controlled by a Monsieur Pretot and cleaning up the camp bullies. He has already visited three when he lands at McKittricks, where he not only finds the biggest bully of the woods in the person of Baptiste, but also McKittrick's pretty daughter, played by Kathryn Adams.

Baptiste learns of our hero's efforts in the other camps and conspires with the vanished bullies to put him out of the way. Frank learns of the conspiracy and on the night that they try to murder him puts each out of the way singly, throwing a couple over a cliff into the stream and driving the third out of the woods.

Not satisfied the bullies get together again in another conspiracy and Frank whips each of them. He forces them into their canoes and sends them down the rapids. That is the last of the bullies. Then comes the big fight with Baptiste, after he has kidnapped McKittrick's daughter and set the settlement and incidentally the forest on fire.

It is some fight, believe me. Of course, hero wins and rescues Kathryn and everything ends happily it then developing that Frank is Monsieur Pretot, the owner of all the camps.

The supporting cast was good. Those not previously mentioned were Burwell Hamrick, Harry Northrup, Jack Curtis, Frank Brownlee, Bert Sprote, and Charles Le Moyne.

Go After The Men on This One; They'll Like It

Box Office Analysis for the Exhibitor

This is a good one. By all means get it and go after big money with it. It appeals particularly to men, as it is just the kind of a picture that most men like and enjoy seeing. The women will like it equally well, for they are great admirers of virile red blooded manhood.

Use the title extensively for it is good and contains a promise of what the picture has to offer. Play up the various incidents of the story such as the multiplicity of good fights, the thrilling descent of the rapids in a canoe, the forest fire scene and the burning of the settlement. See the picture first by all means if you possibly can. It will unodubtedly give you many good ideas of the best way to handle it in your locality.

Go after this one hard and I think you will clean up with it. Exert all your endeavors to filling up your early performances. Your patrons should do the rest as it is the kind of a picture that will make them talk.

WE'VE GOT TO

For Goldwyn

ON December 1st a Goldwyn advertisement will appear in *three hundred and eighty-six newspapers.* —a big advertisement--

And there will be one each succeeding week.

Every advertisement will advertise a Goldwyn Picture that is actually being shown. Not only that—but Goldwyn will advertise Goldwyn exhibitors.

Thus the Goldwyn advertising will directly benefit the exhibitor, and bring the crowds to the individual theatre to see a particular picture.

Goldwyn has retained us to prepare this campaign. We are the people who for years have aided in the conception of the advertising of Colgate & Co., Eastman Kodak Co., General Electric Co., Studebaker Corporation, etc., etc.

FRANK SEAMAN INCORPORATED

Advertising and Merchandising

470 FOURTH AVENUE

NEW YORK CITY

MAKE GOOD!

Pays the Bills

Read the list. This is but a part of it. There's not room to publish it all. And remember this is simply the first shot in the Goldwyn campaign.

Boston Post
Boston Herald & Traveler
Boston American
Boston Globe
Baltimore News
Baltimore Sun
Baltimore Star & American
Detroit News
Detroit Free Press
Detroit Journal
Los Angeles Times
Los Angeles Herald
Los Angeles Examiner
Los Angeles Express
New York City Journal
New York City Globe
New York City Mail
New York City Sun
New York City World
New York City Times
Chicago Tribune
Chicago News
Chicago American
Chicago Herald-Examiner
Philadelphia Inquirer
Philadelphia Public Ledger
Philadelphia Record
Philadelphia North American
San Francisco Call Post
San Francisco Bulletin
San Francisco Examiner
San Francisco Chronicle
Jacksonville Times Union
Jacksonville Metropolis
Birmingham News
Birmingham Ledger
Atlanta Journal
Atlanta Georgian
Atlanta Constitution
Buffalo News
Buffalo Courier & Enquirer
Buffalo Times
Rochester Times-Union
Rochester Democrat & Chronicle
Syracuse Journal
Syracuse Post Standard
Syracuse Herald
Davenport Times
Davenport Democrat & Leader
Dubuque Telegraph
Dubuque Herald
Clinton Advertiser
Clinton Herald
Keokuk Gate City
Galesburg Republican Register
Galesburg Mail
Joliet Herald News
Rockford Register Gazette
Rockford Star
Springfield State Register
Springfield State Journal
Decatur Review
Decatur Herald
Lafayette Journal
Lafayette Courier
Ft. Wayne News & Sentinel
Ft. Wayne Journal Gazette
South Bend Tribune
South Bend News Times
Milwaukee Journal
Milwaukee News
Peoria Star
Peoria Journal-Transcript
Bloomington Pantagraph
Cincinnati Times Star
Cincinnati Post
Cincinnati Enquirer
Dayton Journal Herald
Dayton News
Springfield News
Springfield Sun
Indianapolis News
Indianapolis Star
Louisville Times
Louisville Herald
Louisville Post
Cleveland Press
Cleveland Plaindealer
Columbus Dispatch
Columbus Citizen
Canton Repository
Canton News
Youngstown Vindicator
Youngstown Telegram
Toledo News-Bee
Toledo Blade
Akron Beacon-Journal
Akron Times
Denver Post
Denver Rocky Mountain News
Colorado Springs Gazette
Colorado Springs Telegraph
Pueblo Star Journal
Pueblo Chieftain
Alberquerque Journal
Santa Fe New Mexican
Fall River Herald
Fall River News
Lowell Sun
Lowell Courier Citizen
Springfield Union
Springfield Republican
Springfield News
Worcester Post
Worcester Telegram
Worcester Gazette
Manchester Union-Leader
Providence Bulletin
Providence Tribune
Portland Express
Portland Press
Omaha News
Omaha World Herald
Omaha Bee
Des Moines Capital
Des Moines Register
Des Moines Tribune
Sioux City Journal
Sioux City Tribune
Lincoln State Journal
Lincoln Star
Seattle Times
Seattle Post Intelligencer
Seattle Star
Spokane Spokesman Review
Spokane Chronicle
Portland Oregonian
Portland Oregon-Journal
Portland Telegram
Washington Star
Washington Post
Washington Times
Wilkes-Barre Times Leader
Wilkes-Barre Record
Trenton Times
Pittsburgh Press
Pittsburgh Chronicle-Telegraph
Pittsburgh Post
Pittsburgh Sun
Duluth Herald
Duluth News Tribune
Dallas News
Dallas Times Herald
Brooklyn Standard Union
Brooklyn Eagle
Albany Times-Union
Albany Knickerbocker Press
St. Louis Globe Democrat
St. Louis Post-Dispatch
St. Louis Star
Memphis Commercial Appeal
Memphis News-Scimitar
Lansing State Journal
Grand Rapids Press
Kansas City Times-Star
Kansas City Post
New Orleans Times-Picayune
New Orleans Item
Shreveport Times
Jackson News
Jackson Clarion Ledger
Salt Lake City Tribune
Salt Lake City Desert News
Salt Lake City Telegram
Ogden Standard
Ogden Examiner
Boise Capital News
Boise Idaho Statesman
Missoula Missoulian Sentinel
Helena Independent
Helena Record-Herald
Great Falls Tribune
Butte Post.
Butte Miner
Billings Gazette
Twin Falls News
Twin Falls Times

FRANK SEAMAN INCORPORATED

Advertising and Merchandising

470 FOURTH AVENUE

NEW YORK CITY

Despite all the efforts of producers, not more than once a year do you get such a powerful combination of star, story, title, author and director as the immediately forthcoming

Robert Brunton
presentation of

J. Warren KERRIGAN

And His Own Company in

The Lord Loves the Irish

Directed with force by **Ernest C. Warde**

From the story that means box-office luck
by **MONTE M. KATTERJOHN**

Author of "The Flame of the Yukon," "Carmen of the Klondike," "Alaska" and a hundred other great successes of the screen.

Ready for pre-release engagements throughout America early in December and worth all the exploitation you can give it.

LUCK FOR THE BOX OFFICE.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

Ordinary Program Offering Proves Unsuitable to Personality of Star

William Russell in
"EASTWARD, HO!"
Fox

DIRECTOR ..... Emmett J. Flynn
AUTHOR .....William McLeod Raine
SCENARIO BY .....Roy Somerville
CAMERAMAN ..... George Lane
AS A WHOLE.....Rather weak vehicle for personality of star; fails to impress.
STORY.....Doesn't hold interest and can't be considered absorbing at any point.
DIRECTION....Gives star every opportunity at the hero stuff but doesn't convince.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Usually clear
CAMERA WORK ..... Acceptable
STAR .....Screened badly at times; tried hard to get over a poor role.
SUPPORT.....Mary Hay latest acquisition from the "Follies," lacked animation; few types terribly exaggerated; Lucille Lee Stewart not called on for much effort.
EXTERIORS .....Satisfactory when needed
INTERIORS ..... Ordinary looking sets
DETAIL.....Some titles may need translating for refined audiences.
CHARACTER OF STORY....Harmless enough except for short white slave sequence which was a little unsavory.
LENGTH OF PRODUCTION.....About 5,000 feet

The second of Bill Russell's productions for Fox isn't much ahead of his first as far as story is concerned. They have shown very poor judgment in the selection of screen material for their newly acquired star. Bill seems to try hard enough to act as if he meant it but somehow he doesn't get it over, being handicapped as he is with a part not suited to his particular personality.

Russell is truly the hero type and as such should make his biggest appeal but it should be done in a legitimate way, for implausibility will spoil the biggest hero stunt no matter who the hero may be. In order to give Bill a chance to show what a great fellow he is they ring a little white slave bit which isn't at all necessary and only goes to cheapen the picture. A little girl from out west comes to New York to get a job on the stage but is roped in by a couple of hard-looking "extras" in order to give the star a chance to make the grand rescue and pull off a few Bill Hart knock-'em-dead's on the side.

The picture opens with Russell living peacefully on his ranch, until Robert Cain, a promoter for a New York syndicate arrives accompanied by his friend Casper Whitford (Charles Stevenson) and his daughter, Lucille Lee Stewart. Cain secures Bill's option on his cattle but after the party has left for the city, Bill, together with other nipped cattle owners, discovers the fraud and starts for New York to get back the papers.

He goes to the home of Casper Whitford who assures him that he had no idea it was a crooked deal. Cain is in love with Lucille and when he discovers the growing intimacy between the star and his lady love, the wicked wun promptly plans a scheme to make it appear that Bill is mixed up with another dame. However, the guys he hires to do the job double cross him and in a raid scene Cain kills a man, though it is not known at the time who did it.

Lucille has become engaged to Cain during a fit of pique. Bill is accused of the murder but is bailed by the girl's father on the day that Cain is to deliver the options to the syndicate. He goes to Cain's apartment to prevent the delivery. The leader of the gang hired by the promoter to "frame" Russell confesses and hero is free to win shero.

In the cast were Johnnie Hines, Thomas Delmar and Colin Chase.

If You Do Run This Tell the Truth About It and Pray for Results

Box Office Analysis for the Exhibitor

This is but an ordinary program attraction and you can't make any more out of it. Be perfectly frank in your advertising and don't make any rash promises either for the picture itself or the star. Bill Russell can do much better than he has here but it may be due to the fact that he was aware of the slim chance he had with a role not suited to his type of portrayal.

Rely on his past efforts to pull it through if you use it and play up the fact that Bill fights his way through most of the play. This will go strong in neighborhoods that like the "wild and woolly" but a better class clientele won't be enthused. If you are catering to family trade, you had better hint of the little girl and bad men idea if you don't want kicks. It is made more offensive by the fact that it is uncalled for.

Catchlines may be your best savior in this. Try: "They say the wealth of the West travels East. See what happens when West meets East in Bill Russell's latest production, 'Eastward, Ho!'" Or, "You have read about the Westerner becoming accustomed to the habits of the East. Bill Russell comes east to get some important papers, gets accustomed to New York, then gets a girl, in his Fox production, 'Eastward, Ho'!"

A CONTEST FOR MILLIONS

The nation-wide campaign inaugurated by Robertson-Cole on "The Beloved Cheater" embraces a love-letter contest backed by advertising that will reach millions of Motion Picture Fans.

The advertisement reproduced on this page which will appear in Photoplay Magazine in the January issue will be on the news stands throughout the United States in December

Live exhibitors will realize the value of this exploitation aid to the MOST UNUSUAL PHOTOPLAY ever produced, "The Beloved Cheater"

Communicate with the

ROBERTSON-COLE EXCHANGE

in your territory—do not delay

SESSUE HAYAKAWA

in

The Illustrious Prince

By E. PHILLIPS OPPENHEIM

Produced by
HAWORTH

IF you have the Hayakawa following in your theatre this play will be greeted as one of his best. If you have not a Hayakawa following it means that you have neglected building up one of the strongest assets an exhibitor can have today.

This play will bring you that clientele and will immensely please your patrons. Therefore business logic dictates the necessity for your at least screening it.

ROBERTSON-COLE PRODUCTIONS
"ASK THE EXHIBITOR WHO PLAYS THEM"

Available at all ROBERTSON-COLE EXCHANGES

Humor and Pathos of Child Life Foundation for Pleasing Comedy

Mary Miles Minter in
"ANNE OF GREEN GABLES"
Realart

DIRECTOR ..... William D. Taylor
AUTHOR ..... L. W. Montgomery
SCENARIO BY ..... Frances Marion
CAMERAMAN ..... Hal Young
AS A WHOLE.....Pleasing comedy with realistic kid capers and touch of pathos.
STORY.....Lacks plot but humorous incidents and sympathetic touches cover up frail story.
DIRECTION.....Registered small things very effectively all through but permitted the star to overdo the kid stuff at times.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Always clear
CAMERA WORK .....Showed good judgment
STAR.....Got lots of fun out of the part and will please as the little orphan girl.
SUPPORT.....Child types well chosen. Marcia Harris made an excellent Aunt Marilla.
EXTERIORS.....Beautiful farm shots
INTERIORS ..... Evidenced extreme care
DETAIL.....Star's watercolor freckles don't stand the "close-up" test; no really bad breaks.
CHARACTER OF STORY.....The dreams of an imaginative orphan become a realization.
LENGTH OF PRODUCTION.....About 6,000 feet

As long as life goes on and kiddies continue to be kiddies, the old interest in the child life will continue, and so, in "Anne of Green Gables," with the little orphan Anne, imaginative and unconciously funny, there is afforded a lot of amusement in the trials and tribulations of the little girl once her dream comes true and she finds herself in a real, honest-to-goodness home.

The early reels contain nothing in the way of plot or story. They are merely a series of incidents in the life of Anne once she is established in the comfortable home of Aunt Marilla and her brother John, "Green Gables." Miss Minter appeared much at ease as the pig-tailed Anne and her humility on her arrival at Green Gables was really funny. She carried a large wicker basket containing all her "worldly possession" —consisting mainly of a black and a white chicken.

From the beginning Anne had a friend in the person of Aunt Marilla's brother who took a great fancy to the little freckled-face girl. On one occasion when she was locked in her room for punishment with a repast of bread and milk before her, she was surprised to see a paper bag come dangling in the window, containing more edible food, in the form of chicken. But the kindly giver was discovered when Aunt Marilla caught her brother holding the bag up to the window on the end of a long pole.

On the day of the biggest event in her life—so far —Anne could not account for the disappearance of Aunt Marilla's cameo pin which she had used during one of her imaginative trances when she was "dressed up" like a lady. For punishment she was told she could not go to the Sunday school picnic, THE event. But the thought of ice cream and other goodies was too much for Anne so she made her exit by way of a window.

Without knowing where the picnic was being held she started out and on the road came upon what she thought to be a cat. However, a title tells us it's much more serious and when everyone with whom Anne comes in contact, runs away from her, we believe it was skunk. This bit will be sure to afford a lot of laughs.

The remaining reels are of a more serious nature. Anne graduates from high school and is about to go to college when her benefactors lose the money that was to be used for the girl's education so she secures the position of teacher in the village school. The old man dies and Aunt Marilla is going blind but an operation saves her sight and the picture is concluded with the completion of Anne's romance with a lad of her schooldays.

Especially Suitable for Family Trade; Is Clean and Wholesome

Box Office Analysis for the Exhibitor

You can always be sure to please most any crowd if you offer them good, clean entertainment that has comedy value with just enough of pathos to make it seem real. This is just what you will find in "Anne of Green Gables." If you are catering to a family trade you may rely on this being one of the best bets you have had in a long time. It is along the line of characterization that has made Mary Pickford famous and you can assure folks that Mary Miles Minters comes strong in this line of effort.

Catchlines might serve to explain the nature of the picture which probably, to those who are not familiar with it, may be helpful. "Do you believe that dreams come true? Anne, the little orphan child dreamed she found a new home and all the desires of her life fulfilled. See her dream come true in 'Anne of Green Gables' at the blank theater." Or, "Anne was only a homely little freckled-face orphan but she had a wonderful dream—guess what the dream was then see for yourself in 'Anne of Green Gables'."

SELECT SP PICTURES

WHY THE CAPITOL BOOKED

GUY EMPEY

Supported by
FLORENCE EVELYN MARTIN
in

"THE UNDERCURRENT"

A WILFRID NORTH PRODUCTION

SELECT SP PICTURES

IT'S THE PUNCH PICTURE

A Powerful Drama With a Theme as Engrossing as The Mystery of Life Itself.

Action! ACTION!! ACTION!!!

GUY EMPEY

in

"THE UN

SELECT SP PICTURES

DERCURRENT

A WILFRID NORTH PRODUCTION

SELECT SP PICTURES

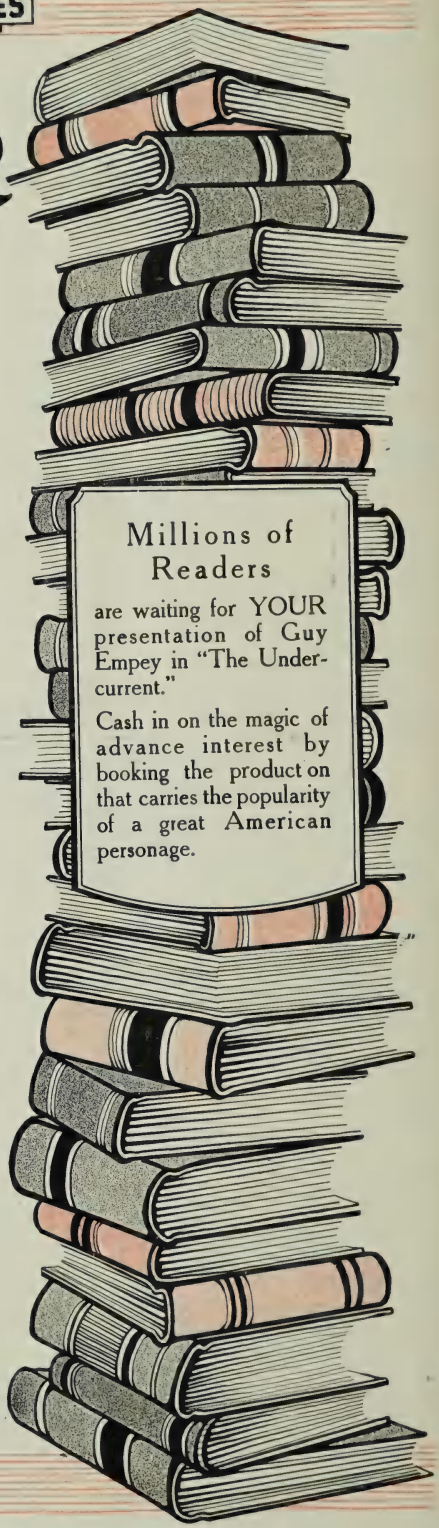
HERE'S YOUR LINK-UP

Booksellers—department stores—public news-stands—libraries and scores of institutions are ready to lend their whole-hearted cooperation in the exploitation of Guy Empey in "The Undercurrent." The printed works of Guy Empey have found their way into millions of American homes and these same millions will rally to rugged romance.

The new national weekly magazine published by Mr. Empey is enjoying a tre mendous sale in every nook and corner of the universe. Painted bulletins, half-sheet stands, heralds and novelty posters are blazing a trail that leads straight to your box-office.

Supplementing the active cooperation of book stores and other merchants is the personal sevice extended by the Select exploitation experts in each Select branch throughout the country.

"The Undercurrent" is loaded with money-making possibilities for the alert showmen. Follow the lead of New York's Capitol and increase your own capital for an extended run that will clean up—BIG



Millions of Readers

are waiting for YOUR presentation of Guy Empey in "The Undercurrent."

Cash in on the magic of advance interest by booking the product on that carries the popularity of a great American personage.

SELECT PICTURES CORPORATION

LEWIS J. SELZNICK, President

Some Short Reels

"A Call for Mr. Cameraman," Pathe

Pollard who recently started starring in one reelers, Pathe, evidently thinks Harry is too common a cognomen, or someone else must think so, for in "A Call for Mr. Caveman," a new release, he calls himself "Snub" Pollard. Quite a clever theme has been selected for the subject which abounds in burlesqued prehistoric sets and characters. The real punch in the production is not supplied by Pollard, but the rest of the characters handle the comedy ends of the picture nicely and get a good many laughs out of the few situations. It's a clever little offering which lags just a trifle here and there, but for the greater part is satisfactory.

"Great Radium Mystery," Universal

Episodes four and five of "The Great Radium Mystery," Universal, are called "The Swing for Life" and "The Torture Chamber," respectively. For action few productions have come up to it. From beginning to end, the serial, in these two episodes at least is a rapid succession of fights, falls down inclines, shooting, killing, fights, all kinds of atmosphere— a varied assortment of settings, with riots, crooks, schemes, intrigues, Chinamen, slummers, bummers and everything else. To attempt to portray what happens and include the details is next to impossible, but this sure does contain a thrill a second. Of course there is nothing in any way realistic about this, but those who delight in serials will find it all there. Undoubtedly, the spectacles in the torture chamber are not pleasing. There is nothing elevating about it, but those who come to see serials pay scant attention to anything else but the matter of thrills and this in spite of its stupidity will make them happy.

"A Howling Success," National-Goldwyn

Percy and Ferdie, H. A. MacGill's cartoon creations, are impersonated on the screen in "A Howling Success" in which much of the fun centers about a dog show. There are several clever situations and numerous bits that are of real merit. There are also a few titles which are good for legitimate laughs and the offering runs quite smoothly throughout. Percy and Ferdie, ribbon clerks, escort a dog, the property of one of their girl friends, to an exhibition of canines where their hound, a prodigious animal, is thrown out together with them. Some patrons at the show decide to buy the dog for their child and invite the Hall Room Boys to their abode where the dog causes much confusion and trouble and they are ejected.

"Business Is Business," Educational

Happy Hooligan gets into all sorts of trouble in "Business Is Business," another animated cartoon, released through Educational. Gregory La Cava directed the one reeler, in which Hooligan tells his three little nephews that minding one's business is a wise policy. He goes on to show how he placed himself in numerous awkward positions by failing to suppress his curiosity or by trying to help people in trouble. He is swept into a coal chute at the end and the three youngsters, taking his advice, refuse to give him aid remarking that they mind their business. On the whole this is a suitable little offering.

"Back to Nature Girls," Fox

Unless this is cut down considerably, it will probably prove boring, for there is much repetition and not enough in it that is novel or really funny. There are included entirely too many bits that add nothing to the picture and could be dropped while the story around which this is built is little to boast about. Of course, Fox, as usual, has gone through the process of spending profusely on the production and just like his others, it is lavish and replete with action.

"The Man Getter," Capital

Neal Hart is a member of the mounted police of northwestern Canada in "The Man Getter," another of his series of two reelers for the Capital. An interesting story is the foundation upon which this has been laid and the production is up to a high standard as to photography, lightings and camera work. One or two of the shots toward the finish are rather poor and detract from the meritorious work that comes before, but not enough to do damage. Beyond a doubt, this is one of the best Neal Hart has as yet done, being full of interesting incidents and based a story that is handled in novel fashion.

"The Ghost of a Chance," Vitagraph

An O. Henry picturization that you needn't worry about if you don't get it. Not up to some of the O. Henry stuff that Vitagraph has done. Tells how a bashful scion of a society seeking woman makes the star catch of the season and marries a rich widow of the front social line. Kenneth Webb—if it wasn't Kenneth it looked enough like him to be his twin brother—was the bashful son and handled the part all right. But story interest lagged. Some good photography and a few splendid shots.

What Others Write About

"Twenty-Three and One-Half Hours' Leave"

Directed by HENRY KING

for Thomas H. Ince

Wid's—

"Best comedy of the season—better than that; of the year . . . sure-fire handling registered maximum of laughs . . . you can say without qualification that it's the best comedy of the season. . . . if you get another comedy in six months as good, go down on your knees . . . this is a sure-fire knockout."

Agnes Smith in *N. Y. Telegraph,* Nov. 2, 1919—

"There are no 'ifs' and 'buts' about it. 'Twenty-three and a Half Hours' Leave' is one of the most entertaining pictures of the year. It was played at the Rialto last week and scored an emphatic success. The audience laughed continuously and applauded generously at the end. . . . The director is not given credit but the work of the unknown is thoroughly commendable. . . . It's a real hit."

Fred in *Variety,* Oct. 31, 1919—

"The picture is one that will pull laughs from the most hard-boiled audience in the world. . . . The director of the production is not given credit on either the program or the screen, but whoever it was deserves it."

George T. Pardy in *Exhibitor's Trade Review,* Nov. 8, 1919—

"The picture hits a mirth-making stride right from the start and gallops along through a medley of funny incidents up to a triumphantly comic climax. . . . Its entertaining qualities never pall. . . . There is little doubt of its earning widespread popularity. . . . With its fast action, keen humor, and capable direction, it registers as a screen attraction of unusual value to exhibitors."

Louella O. Parsons in *N. Y. Telegraph,* Nov. 2, 1919—

"Miss New York, unconvinced that there lived such a thing as real comedy, sat through the picture twice. Miss New York clapped. Not from a sense of duty but because she was seeing a comedy which, besides being really funny, didn't have a forced unnatural scene. . . . Please, Mr. Ince, give us more comedies like this one."

HENRY KING

Now directing special features for Jesse D. Hampton Productions

Misleading Title Needs a Little Explaining

Ora Carew and Forrest Stanley in
"UNDER SUSPICION"
Universal

DIRECTOR ..... William Dowlan
AUTHOR ..... Mildred Considine
SCENARIO BY ..... Doris Schroeder
CAMERAMAN ..... B. F. Reynolds
AS A WHOLE.....Pleasing entertainment with many amusing situations that holds interest throughout.
STORY.....Farce comedy well done given appropriate presentation.
DIRECTION.....Accounts for much of the success of the picture.
PHOTOGRAHY ..... Very good
LIGHTINGS ..... Right all through
CAMERA WORK .....Well judged
STARS.....Worked well together and seemed to like their parts.
SUPPORT.....Charles Clary a good crook and his pal a good type.
EXTERIORS ..... Good when needed
INTERIORS.....In keeping with the story
DETAIL ..... Careful attention throughout
CHARACTER OF STORY.....Not to be taken seriously but will please.
LENGTH OF PRODUCTION.....4,955 feet

"Under Suspicion" contains amusement and after all, but what the public wants—to be amused. The picture isn't sparkling with rays of a "new idea" and it isn't at all pretentious but beneath it all, there's an underlying interest that satisfies the desire to be entertained.

In itself, the story doesn't amount to a whole lot and contains conveniences and implausibilities which, however, are of less concern in a theme of farcical nature. The predominant factor throughout seems to be the work of the players. A well-selected cast with personalities adapted to the roles assigned them and an earnest effort to "get over" their respective characters, are assets that will add to any production and surely add to the pleasure of this.

Ora Carew, a wealthy girl, rents a town house, presumably from the owner, in reality butler trying to clean up a little "honest" money in the absence of his employer. Forrest Stanley, the owner, returns unexpectedly from a hunting trip to find a lady established in his home. Ora takes him for a burglar and, rather pleased with the lady and seeing a chance for some fun, Forrest accepts the situation.

Shero plans to reform her pet burglar and employs him in the capacity of chauffeur. Then they ring in some crook stuff which is well done. Charles Clary, a man with very "taking" ways, calmly steals a very valuable necklace from its owner in a crowded theater lobby and in the excitement which follows the discovery of the loss, shero's aunt with whom she had attended the performance, faints and the slick Clary offers his services as escort for the ladies.

However, when he joins his pal—a very good type, by the way—he is without the necklace and jumps at the conclusion that shero and Auntie are crooks and that the faint was a ruse to get the necklace. He plans to get back his stolen goods and also a fine string of pearls that shero wore.

In the meantime Ora has discovered hero Forrest's identity and plans to humiliate him for his deception by giving a dinner and having him wait on the table. At the dinner the climax is reached. Crook Clary is caught red-handed with a diamond bracelet he has taken from one of the guests and turned over to the police.

A youthful pickpocket named Jimmey affords an interesting sequence to the story in connection with the missing necklace and his reappearance at the climax clears up the mystery and they end up by having shero and hero fall in love.

Clean Comedy Stuff Offers Good Entertainment

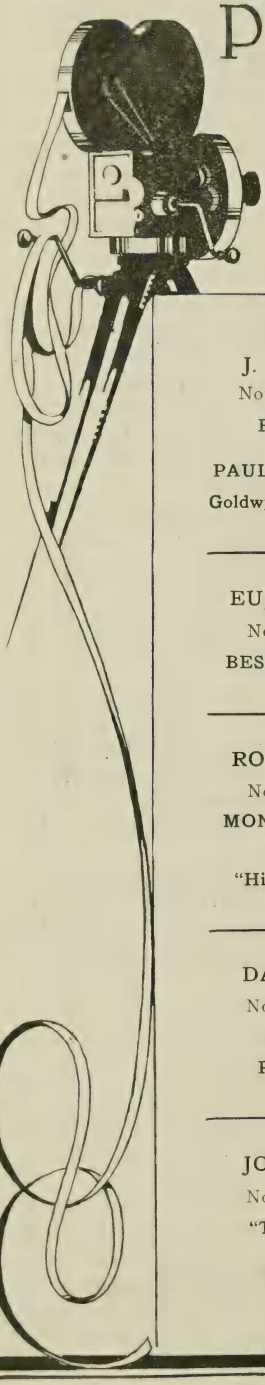
Box Office Analysis for the Exhibitor

This is not an unusual picture, it isn't a new idea and it hasn't been given a lavish production, but it has entertainment value and affords enough amusement and contains enough interest appeal to satisfy most folks. Pick it to pieces and no duobt you could find fault with it from certain angles but its main stay is the fact that it registers uniformly good right through.

If you are looking for clean, wholesome stuff you can safely show 'em this and unless something's wrong they'll like it. And the best way to go after patronage is to play up the comedy angle plus the idea that it's good clean humor.

The title may be misleading and if Universal doesn't think of anything more appropriate before they send it out, it would be well to do a little explaining in the way of catchlines. It isn't likely that the stars have much pulling power in any one community but they deserve to have their names used in connection with the picture so let them have it.

"CAMERA WORK" "LIGHTINGS" "PHOTOGRAPHY"



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MONROE SALISBURY
Current Release
"His Undivorced Wife"

DAL CLAWSON
Now Photographing
LOIS WEBER
PRODUCTIONS

JOHN ARNOLD
Now Photographing
"The Willow Tree"
With
VIOLA DANA

William C. "Billy" Foster
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DUSTIN FARNUM
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VICTOR MILNER
Now Photographing
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Current Release
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McCarthy Production

L. GUY WILKY
With
WILLIAM C. DeMILLE
Current Release
"The Tree of Life"

WILLIAM E. FILDEW
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"The Virgin of Stamboul"
Current Release
"Bonnie Bonnie Lassie"

FRANK GOOD
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TOM MIX

ROBERT S. NEWHARD
Now Photographing
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CHARLES ROSHER
Now Photographing
MARY PICKFORD
"Pollyana"

E. G. PALMER
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Specials

ROLLIE H. TOTHEROH
Now Photographing
CHARLIE CHAPLIN
Current Release
"Sunnyside"

HENRY CRONJAGER
Photographing for
MARSHALL NEILAN
"The Rivers End"

Picturization of Well-Known Poem Affords Novel Screen Material

Edith Roberts and Frank Mayo in
"LASCA"
Universal

DIRECTOR ..... Norman Dawn
AUTHOR.....Adapted by Percy Heath from poem by Frank Duprez.
SCENARIO BY .....Clifford Howard
CAMERAMAN ..... Thomas Rea
AS A WHOLE.....Beautiful production with a great deal of attention to atmosphere; will satisfy.
STORY.....Adapted from the well-known poem of the same name; hasn't the tense dramatic grip to be expected.
DIRECTION.....Didn't put enough stress on the climax but otherwise maintained high standard.
PHOTOGRAPHY .....Exceptionally fine
LIGHTINGS ..... Uniformly good
CAMERA WORK.....Shooting points well chosen
STAR.....Very pretty and appeared well in the part
SUPPORT.....Cast suited roles but didn't have much to do.
EXTERIORS.....Some of the most beautiful seen in a long time.
INTERIORS.....Looked like the real thing
DETAIL.....Hardly to be criticized
CHARACTER OF STORY.....Girl of the wilds falls in love and finally sacrifices her life aiding sweetheart.
LENGTH OF PRODUCTION.....About 5,000 feet

Universal certainly has succeeded in making a beautiful picture. The shots of California country are sure to inspire and there is nothing lacking in the way of atmospheric setting for a story, the action of which is laid in Mexico. There are the stucco houses, missions, Mexican "greasers" and the rest of the furnishings.

"Lasca," the poem, will be remembered for the tragic death of the girl but somehow, either through lack of proper approach to the climax or the fact that one doesn't realize it is the climax, the tragedy end of it doesn't have the dramatic intensity that is so much a part of the poem itself.

In the film version they have Lasca living with a twin brother and an old aunt in a Mexican settlement near the Rio Grande. Close by is the cattle ranch owned by Anthony Moreland, played by Frank Mayo. Edith Roberts makes a very wild, though gentle at heart Lasca who falls in love with Mayo.

But Lasca's Spanish ire is aroused when she discovers Mayo with Clara Vane, guest at the ranch and in a fit of jealousy, she stabs him, then begs his forgiveness. Clara is accompanied by her fiance, John Davis, and he also becomes jealous because Clara is flirting with Mayo and he plans his little game of revenge. A teriffic "northerner" is approaching and unless the cattle are herded in safety there will be a stampede.

This is Davis' opportunity. He bribes the cattle driver to allow the animals to stampede. The storm comes on and the frightened beasts rush in a frenzy. Lasca, on her way to Mayo's ranch with a peace offering, sees the impending disaster and hastens to tell Mayo and together the two start out to head off the oncoming panic. True to the lines of the poem, Lasca and her sweetheart are trampled to earth and the girl dies.

When the

Bloom Film Laboratories

do your laboratory work
"Wid's" won't be able to "pan" it

7520 Sunset Blvd., Hollywood, California Hollywood 4015

Emphasize the Beauty of the Settings and Promise Them Something Good To Look At

Box Office Analysis for the Exhibitor

Edith Roberts and Frank Mayo in
"LASCA"
Universal

This is rather a novelty in the way of story idea and although it isn't big and hasn't any special punch, it should please and in view of the fact that many people have heard and will remember the poem "Lasca," with its dramatic moments and tragic ending. It will probably be easy to exploit the picture, basing your appeal on the strength of the poem.

From a standpoint of something new you can promise your folks some real action in the way of a cattle stampede. This may have been done before but it's comparatively new stuff and affords excitement while it lasts.

Catchlines could be used effectively. For instance, "You have heard the well-known poem 'Lasca', the tragic tale of the little Spanish girl down by the Rio Grande. See the film version at the blank theater." "See the story of the girl who stabbed her sweetheart in a fit of jealousy and then risked her life to aid him in a time of disaster. 'Lasca' is the girl. See her at the blank theater."

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President

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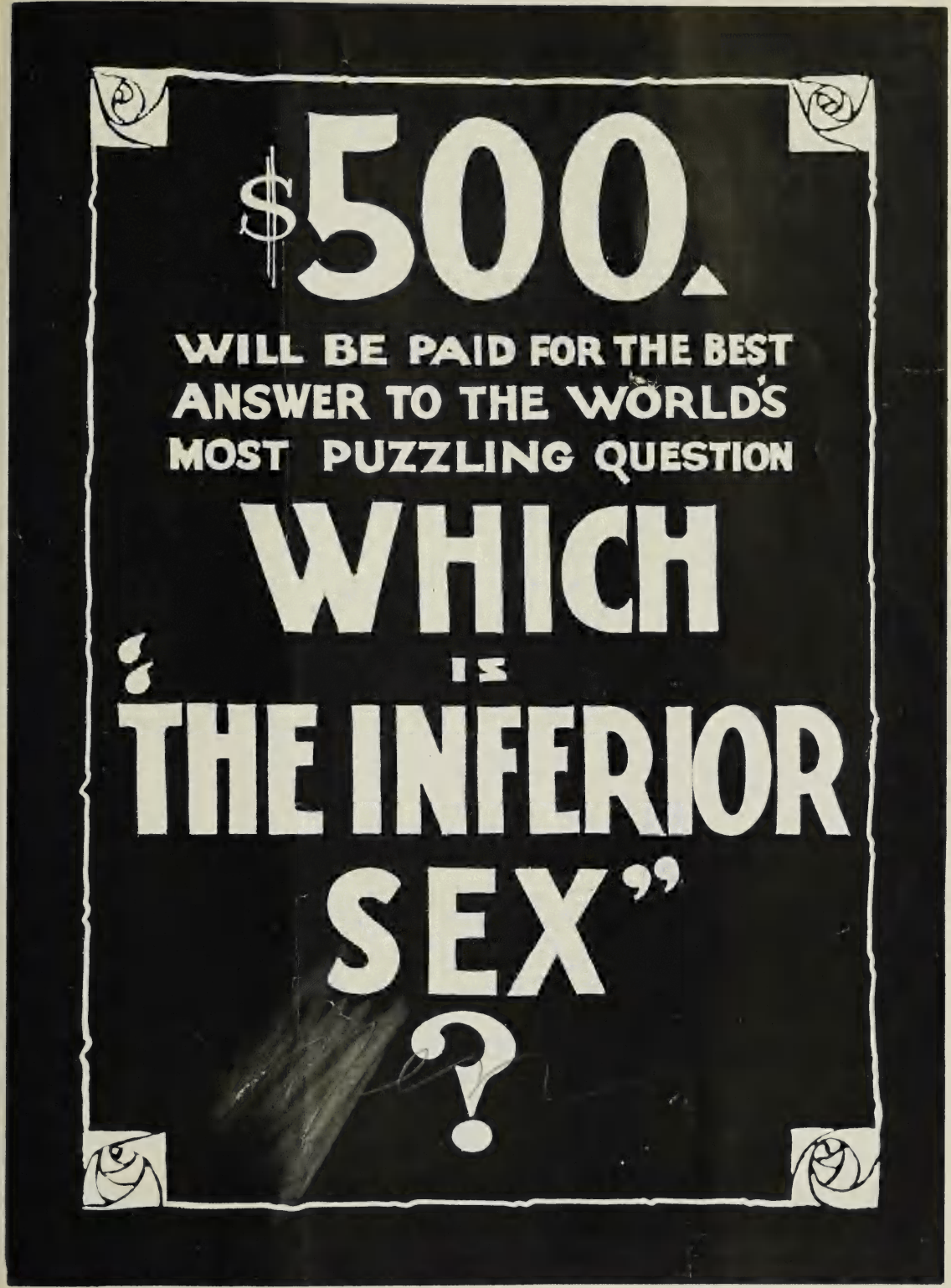
$500.
WILL BE PAID FOR THE BEST
ANSWER TO THE WORLD'S
MOST PUZZLING QUESTION
WHICH
IS
"THE INFERIOR
SEX"
?

Produced by
Hal E. Roach

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The comedy is just as essential to the success of your program as the feature.

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The
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VOL.

The BRADSTREET of FILMDOM **Wid's DAILY** The RECOGNIZED AUTHORITY

Vol. X. No. 58 Sunday, November 30, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

Rialto Theatrical Enterprises Association formed in Lawrence, Mass., to buy chain of theaters throughout country.

John W. Grey and Arthur B. Reeve take over Supreme Pictures, Inc.

Mrs. Humiston loses in suit against Universal.

National Association to start drive against censors.

Tuesday

First National lining up 5,000 theaters. First move to secure control in Baltimore and Washington.

Milton Cohen, Bull's-Eye, signs Texas Guinan for series of two reelers.

William Desmond on Pathe program.

Wednesday

Arthur S. Kane resigns from Realart.

Reported large fraternal organization planning to erect chain of picture theaters.

Reported Al H. Woods to head film producing company.

C. F. ("Zit") Zittell resigns from International Dec. 1.

Friday

Alfred S. Black of Maine extending theater holdings in New England.

Important exhibitor organizations lining up to ban free screen advertising.

Reported Goldwyn stock to be offered on New York Curb market.

Sidney Garrett, prominent exporter, sees foreign outlook gloomy for producers unless credit system is alleviated.

Max Spiegel denies Moe Mark Co. is to invade exhibiting circles in Middle and Far West.

Saturday

Select granted preliminary injuction against Clara Kimball Young and Equity Pictures.

First National directors hold important meeting at Indianapolis.

Morris Kohn takes charge of Realart until Arthur Kane's successor is named.

Lewis J. Selznick secures large site in London for theater and offices.

Lord Beaverbrook buys large interest in Provincial Cinema Theatres of England. Millions involved.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

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"BLIND YOUTH," adapted from the famous stage success by Lou Tellegen and Willard Mack, is next.

Other celebrated plays of equal importance will follow at intervals designated by the Board of Directors.

NATIONAL PICTURE THEATRES, INC.

Lewis J. Selznick

President

Very Elaborate But Artificial Production of Unsympathetic Story

Cecil B. DeMille's
"MALE AND FEMALE"
Paramount-Artcraft

DIRECTOR .....Cecil B. DeMille
AUTHOR ..... Sir James M. Barrie
SCENARIO BY .....Jeanie MacPherson
ART DIRECTOR .....Wilfred Buckland
CAMERAMAN ..... Alvin Wykoff
AS A WHOLE....Elaborate but artistical visualization of Barrie's play, with vision trimmings.
STORY....Centered about English class distinction in atmosphere that is age-old in films.
DIRECTION.....Certainly provided lavish production, but failed to make it human, and missed sympathy in characterizations.
PHOTOGRAPHY.....Generally very good, but occasionally contrasty.
LIGHTINGS.....Many very effective; some not so good.
CAMERA WORK.....Varied from very fine to just fair.
PLAYERS.....Did not really make you feel with them enough; their action marred by artificiality.
EXTERIORS.....Some very good locations with elaborate sets to meet story provisions.
INTERIORS.....Frequently very elaborate; generally pleasing.
DETAIL.....Some excellent bits, but slipped badly in accounting for sailors after wreck.
CHARACTER OF STORY.....Considerable sexy display, but will probably not offend.
LENGTH OF PRODUCTION.....8,860 feet

This is a big, beautiful thing to look at, but it never impresses. The characterizations lack sympathy, and considering the fact that the basic story idea has been done hundreds of times in pictures it is questionable whether this will have any great appeal to film fans.

We have all seen, times without number, the shipwrecked-on-the-island story, it having been so much in use that at one time a few years ago there were three released the same week.

In the play, however, the author centered upon the problem of class distinction as known in England, and its chief success was due to the wonderful lines. In visualizing this for the screen, however, it seems that more attention has been given to elaborate production values than to characterization.

In this country where class distinction is a decidedly unpopular idea, it seems to me that it would have been much wiser, if the producer sought popular approval, to have made the character of "Tweeney," played by Lila Lee, much more sympathetic, and the character played by Gloria Swanson, that of the great English lady, much more superficial.

Knowing that the hero was to eventually marry the little maid, it would certainly have been tremendously better from an audience viewpoint to have had him dazzled by the sudden appeal of the great lady but still appreciative of the little maid's constancy.

The story is opened with very elaborate production values, but the audience which sat in when I saw it laughed at the astounding extravagance of Miss Swanson's bath, which certainly seemed unnecessarily overdrawn.

The Babylonian vision was elaborate, but the frequent reading of the same passage every time a book of poems was opened seemed rather a forced manner of dragging in this extra elaboration.

There were entirely too many titles, particularly too many long titles that attempted to be literary and were frequently annoyingly inclined to anticipate or explain the coming action.

In the cast were: Thomas Meighan, Theodore Roberts, Raymond Hatton, Robert Cain, Bebe Daniels, Mildred Reardon, Wesley Barry and others.

Production Values and Beauties Displayed Will Carry This as a Special

Box Office Analysis for the Exhibitor

The production values alone and the frequent display of feminine charms will make this sufficiently interesting to justify your putting it over as a special. Despite the age of the shipwrecked-on-the-island plot, the elaborate Robinson Crusoe inventions will lift this part of the story, and I believe you can depend upon your fans being decidedly interested, because it is plain that much money has been spent on the production and the producer has taken every opportunity of letting the several beautiful young ladies show most all they have.

I would steer pretty clear of talking about the story, because it will probably fail to appeal and will be rather non-satisfying as to sympathy ending for film fans in this country. Concentrate upon the women, talk about Tom Meighan as the hero, and use up your adjectives in describing the elaborate detail of the production values.

I would advise you to advertise this on its own merits and not make comparisons with other productions, because those comparisons might cause your fans to expect too much, with unsatisfactory results.

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Sam Selznick

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130 West 46th Street New York City

Story of Mystery and Suspense Affords Good Program Offering

Doris Kenyon in
"THE BANDBOX"
Hodkinson—Pathe

DIRECTOR ..... R. William Neill
AUTHOR ..... Louis Joseph Vance
SCENARIO BY ..... Roy Somerville
CAMERAMEN .....Ned Van Buren and Edward Wynard.
AS A WHOLE.....Provides all the mystery and suspense that could very well be put in one picture; will please.
STORY.....Manages to sustain mystery
DIRECTION.....Might have handled players to better advantage at times
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Nothing unusual
CAMERA WORK ..... Acceptable
STAR.....Screened well and seemed to appreciate her position of distress but wasn't called upon for any exceptional display of ability.
SUPPORT.....Rather subordinated to allow the star to shine
EXTERIORS.....Satisfactory though seldom necessary.
INTERIORS .....Suited the action
DETAIL.....Jumped at conclusions once or twice
CHARACTER OF STORY.....Big fuss over the disappearance of the famous Cadogan necklace
LENGTH OF PRODUCTION.....About 5,000 feet

"The Bandbox," adapted from the well-known novel by Louis Joseph Vance, may have gotten over big as a "best seller" and even at that the picturization will probably get over as far as the mystery stuff is concerned but they take so long to plant the characters and then they all appear so often, early in the picture with so little meaning attached to their appearance, that folks will have to think fast to keep up with the action.

However, the mystery element is well sustained and although it may confuse, that all tends to make the plot more "intrikut" so it probably won't cause any discussion.

Doris accidentally meets Alexander Gaden aboard ship returning to America, when he tries to claim a bandbox belonging to Doris, thinking it is one that was sent in his care from he didn't know where, but evidently felt it his duty to protect. And there starteth the mystery. Both bandboxes were alike.

Gretchen Hartman, an actress ,also aboard the ship, meets her old friend Gaden and admits having sent the box in his name. Gretchen has in her possession the famous Cadogen collar, known to be an ill omen. In order to avoid paying custom duty on it, she decides to smuggle it in and sews it in the band of the hat which reposes in the bandbox, still in Gaden's stateroom.

Doris is startled by the appearance of a man who claims to be her father and who she knows to be a notorious crook. He tells her he is after the Cadogen collar and demands that she help him secure it. In the meantime the ship's officers are unsuccessful in an effort to persuade Gretchen to put the famous collar in their safe keeping with the explanation that they have discovered the famous crook named Ismay, on the ship.

The actress hits on the idea of announcing the theft of the collar to avoid suspicion when she is greeted by the custom officers. Ismay is supposed to have been the thief and the idea is confirmed when, pulling into the harbor, he jumps overboard and swims ashore.

At the pier the bandbox belonging to Doris is switched with that of Gaden's and Doris becomes the possessor of the collar. The remainder of the picture deals with the efforts of Ismay, who reappears, to secure the collar and of the final disclosure of the crook's identity and the little romance angle which they ring in between Gaden and Doris.

Appeal to the Right Crowd and for Outside Business Use Some Ingenious Exploitation

Box Office Analysis for the Exhibitor

If you want a mystery story you will be safe enough in booking this and playing it up for all you are worth as far as the suspense stuff is concerned. Don't go beyond this for promises though because it isn't a special from a production standpoint. Tell your folks it is a story dealing with the disappearance of the famous Cadogen collar. There is always a certain crowd who will go in for this type of picture and you can get them in by a proper appeal.

The title and story itself should afford good exploitation material. You could distribute miniature bandboxes sealed and printed on top a line reading: "What's inside the bandbox?" Or, "Ladies, get out your bandboxes and see what's in them. Doris Kenyon found—well, come and see what she found in 'The Bandbox' at the blank theater."

Another Endorsement

of

BRUNTON SERVICE

Los Angeles, Cal., October 2, 1919.

Mr. Robert Brunton,
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My Dear Mr. Brunton:

Now that the public has given its verdict on "The Miracle Man," I should like to tell you how much I value the co-operation of your organization in the production of the picture.

I congratulate you on the organization that you have built up, and you are deserving of the thanks of every independent producer.

Your very best well wisher,

Sincerely,

George Loane Tucker

Strong Mystery St

June Elvidge i
"THE POISON P
World

DIRECTOR .....
AUTHOR .....
SCENARIO BY .....
CAMERAMAN.....
AS A WHOLE.....Well-pro
that holds interest.
STORY.....Plenty of plot and
on dual personality theme
DIRECTION.....Generally goc
accurate on scientific stuf
PHOTOGRAPHY .....
LIGHTING I
CAMERA WORK .....G
STAR.....Very good;
SUPPORT .....Capable throu
given much opportunity.
EXTERIORS.....Sufficient t
INTERIORS ..... All th
DETAIL .....
CHARACTER OF STORY.....
LENGTH OF PRODUCTION..
ive story.

"The Poison Pen" is not a big p
but it should please almost any a
worked out mystery story in whi
been exceedingly well sustained
enough action and intricacy of plo
all of the time.

The basis of the story is that
known in psychological science as
the author and director have wo
good shape. There were parts in
evil personality was killed by r
that did not impress as being scic

Believe Yo

Not big enough to spend a lo
good quick picture that should
your crowd and send them away

Use the title and play it up big.
business getter as it was only a
the papers of the country were fi
cases. Tell them that it is an ex
that will hold their interest righ
of film.

nts

BAIRD

apitol

From the notable stage success by

AUGUSTUS THOMAS

Directed by

George Irving

Will Play This!

It is the biggest and best made of the Leah Baird—Augustus Thomas dramas. It has finer production qualities and a story tenser, tighter and universal in its appeal to all the elements that pay past the front doors of motion picture theatres.

Prints of "The Capitol" are now being shipped to all offices for your inspection.

ORPORATION

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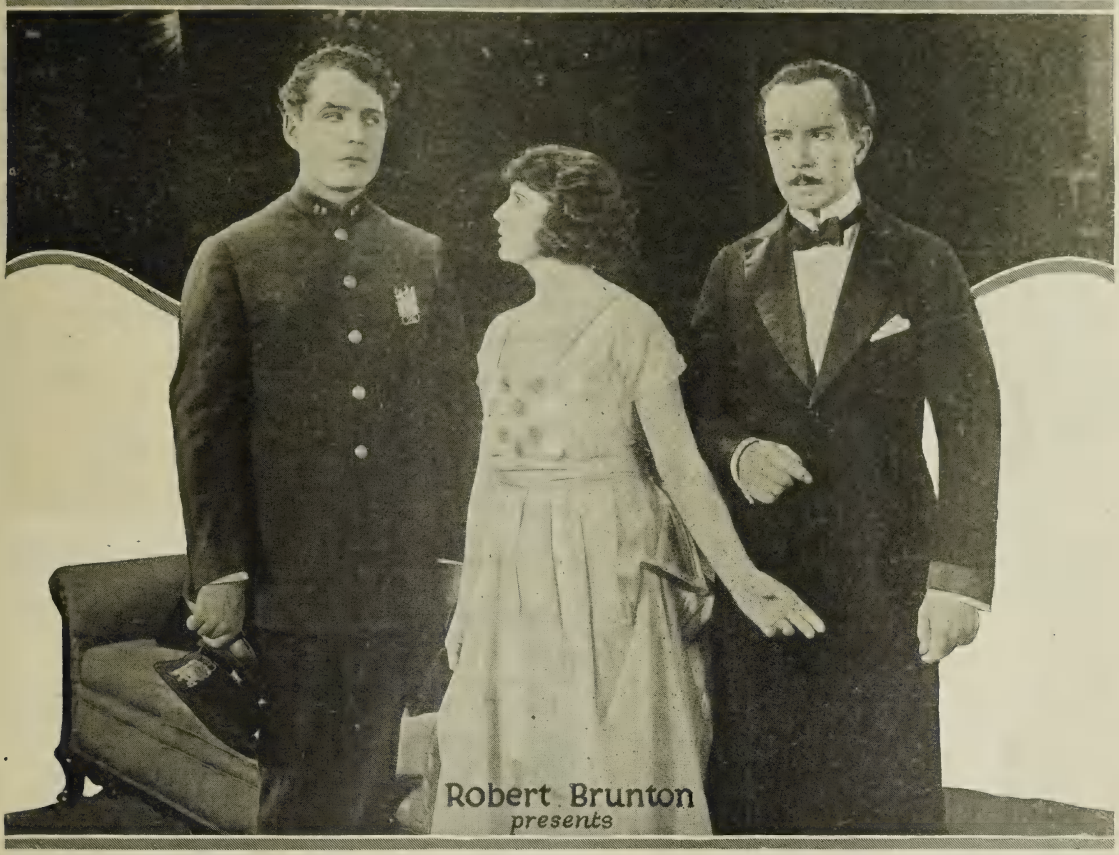
age, Incorporated

He had the luck of the Irish



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By MONTE M. KATTERJOHN

Directed by ERNEST C. WARDE

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The story with the wonderful title and the romance of the shamrocks; with an Irish-named star and a Scotch-Irish producer. Everybody put their hearts in the making of this story.

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Here is a tempestuous, brilliant romantic melodrama—what one onlooker calls "a devil-may-care drama from bare feet to soup and fish" in five wonderful, rollicking reels of excitement.

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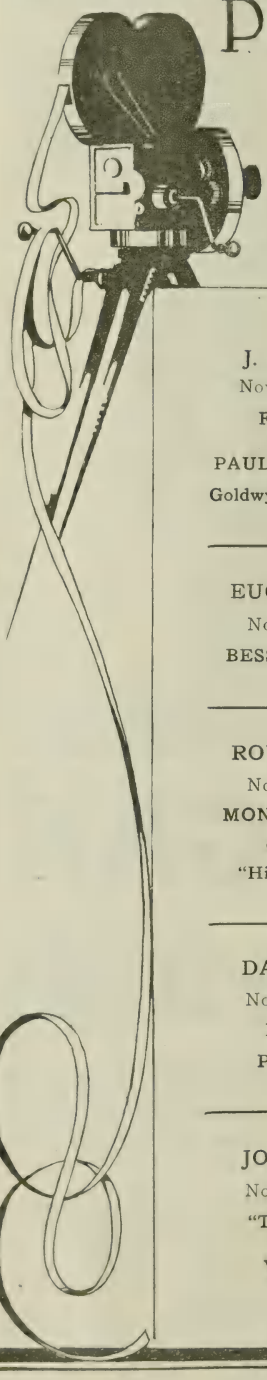

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CHARLIE CHAPLIN
Current Release
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HENRY CRONJAGER
Photographing for
MARSHALL NEILAN
"The Rivers End"

Story Rather Weak but Affords Ample Opportunity for Personality of Star

Harry Carey in
"THE GUN-FIGHTING GENTLEMAN"
Universal

DIRECTOR ..... Jack Ford
AUTHORS.....Harry Carey and Jack Ford
SCENARIO BY ..... Hal Hoadley
CAMERAMAN ..... John W. Brown
AS A WHOLE.....Lacks the spirit of the West as usually found in Harry Carey productions; first-rate entertainment, however.
STORY.....Suited to the personality of the star; contains the stone age idea modernized.
DIRECTION.....Moved along in rather slow tempo but handled majority of situations to good advantage.
PHOTOGRAPHY ..... Clear
LIGHTINGS ..... Generally good
CAMERA WORK.....Long shots especially well handled.
STAR.....Evidently a role suited to his own taste; will please his admirers.
SUPPORT....Kathleen O'Connor adequate as leading lady; others supply fitting characterizations.
EXTERIORS .....Beautiful western country
INTERIORS ..... Conventional
DETAIL.....Straight stuff doesn't require particular attention.
CHARACTER OF STORY....Girl falls in love with her kidnapper.
LENGTH OF PRODUCTION.....About 5,000 feet

This isn't as good as some of Carey's recent productions but he supplies a good characterization and his particular personality will please his admirers. The star is credited as co-author of the story so he must know what he wants in the way of a part, and at that he manages to get over the portrayal as far as his individual role is concerned but there isn't quite the atmosphere generally to be found in Carey pictures.

The theme isn't new, and there are one or two small bits of business, not important, however, that may not get over but they probably won't cause any worry.

Harry Carey is the owner of a ranch which John Merritt, president of a large packing concern, is anxious to possess. Carey, however, is unwilling to part with the land so Merritt sets about to get it in another way. His men discover a flaw in the deed to the property and through clever manipulation Merritt gets control.

They bring in a bit of comedy stuff where the star goes to the city to see if he can't retain his land. He is a guest at the home of Merritt and at dinner he shocks the diners by displaying very fine table etiquette when they were prepared for crude entertainment in the way of the awkwardness expected of ranchmen.

Carey's visit is unsuccessful and he returns west and turns outlaw, after promising Merritt he will get even. His first step is to steal the payroll amounting to $20,000 and our old friend Mr. Convenience steps in and makes it possible for Harry to steal Merritt's daughter and keep her captive in his mountain top home.

The girl seems to take things much as they come and appears reconciled to her fate and when at the conclusion she confesses her love for the wildwest caveman, no one will be surprised, not even the hero.

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Will Please Admirers of Carey; Should Meet Box Office Requirements

Box Office Analysis for the Exhibitor

Harry Carey in
"THE GUN-FIGHTING GENTLEMAN"
Universal

This is a Harry Carey production and as such will find its way favorably into houses where the star is a favorite. "A Gun-Fighting Gentleman" is his picture all the way through and he does manage to get over the part he has made for himself.

Tell your folks that the star is co-author of the story in which he plays the leading character. This may interest Carey fans. For devotees of the western drama, Carey has a very loyal following, particularly throughout the west. There is not as much fight stuff in the film as will perhaps be expected from the title but there is enough to keep it in line with the usual run of the star's work.

There is more of an appeal to the women folks in this than is generally found in Carey's pictures, and it might be well to make a play for their patronage and at the same time get him some more friends among the ladies. Tell them Harry is such a loveable kidnapper that his victim falls in love with him. You might refer to some of his more recent productions, especially if you have played any of them.

Wid's

YEAR BOOK

1919-1920

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Utterly Foolish But Amusing and Entertaining Comedy

Wallace Reid and Lila Lee in
"HAWTHORNE OF THE U. S. A."
Paramount-Artcraft

DIRECTOR ..... James Cruze
AUTHOR ..... James B. Fagan
SCENARIO BY ..... Walter Woods
CAMERAMAN ..... Frank Urson
AS A WHOLE.....Utterly foolish but very amusing and entertaining.
STORY.....Burlesque comedy drama in a make-believe European principality in the days before the war.
DIRECTION.....Good fast tempo that amuses and holds the interest.
PHOTOGRAPHY ..... Good
LIGHTING.....Usual standard maintained by this company.
CAMERA WORK .....Averaged good throughout
STARS.....Reid carries the picture; Lila Lee pretty and serves as a good foil.
SUPPORT.....Tully Marshall and Theodore Roberts gave usual good performances, balance of cast good.
EXTERIORS.....Mostly specially built for this
INTERIORS ..... All that could be desired
DETAIL ..... Very good; titles good
CHARACTER OF STORY....Clean and inoffensive
LENGTH OF PRODUCTION .....4,780 feet

Utterly foolish but mighty amusing and entertaining is "Hawthorne of the U. S. A." Not a Mack Sennett farce by any manner of means but good clean burlesque comedy drama that is full of snickers, chuckles and laughs and with plot enough to hold interest to the very end.

Director Cruze has done a good piece of work and has supplied an offering that keeps moving all of the time. The interest never has a chance to lag. It is burlesque but good, clean burlesque, the kind that the whole family can see and enjoy.

Wallace Reid—well, you know what he can do when he has half an opportunity—and he has that to burn in this one. He gets his audience right in the first few hundred feet and holds them. Lila Lee makes a good foil for him. She is pretty and appealing. Robert Brower did a fine piece of acting as the bankrupt monarch of the bankrupt kingdom of Bovinia.

Anthony Hamilton Hawthorne, played by Wallace Reid, breaks the bank at Monte Carlo and wins two million francs. Taking his winnings in hard gold he and his friend Rodney Blake jump in their car and start for a fashionable watering place to meet Rodney's fiancee.

They are forced to pass through the opera bouffe kingdom of Bovinia, which is bankrupt. A group of revolutionists conspire to capture Hawthorne and get him to use his money to finance a revolution. Fortuitously he meets the Princess Irma and falls madly in love with her.

From this point on the fun is fast and furious, the plot centering around the revolutionists' attempts to get his money and Hawthorne's ability to hang on to it. A revolution is staged and an attempted assassination made on the life of the monarch. Hawthorne frustrates it but is then captured, charged with the crime, and condemned to death. The revolutionists think they have obtained his money but find that he has outwitted them. Hawthorne bribes his way out, gives the army its back pay, breaks the revolution and puts the king back on his throne.

Then with true American initiative he makes the country prosperous by popularizing the medical springs. Still Irma refuses to marry him because he is only a citizen but the king finally comes to his rescue by abdicating and declaring the country a republic.

The titles were especially good and were responsible for many of the laughs. In the cast not previously mentioned were Harrison Ford, Tully Marshall, Theodore Roberts, Charles Ogle, Guy Oliver, Edwin Stevens, Clarence Burton, Ruth Renick, Robert Brower and Frank Bonner.

Your Crowd Will Like This. Play Up Wallace Reid; He Delivers

Box Office Analysis for the Exhibitor

If you have a neighborhood house make your appeal for the whole family, for they will all like this one. It is good entertainment from start to finish. It is adapted from a stage success of the same name that appeared several years ago but it is a much better picture than it was a play.

Boost Wallace Reid to the limit as he is your big drawing card.

Tell them that this is a funny one that they will get plenty of laughs out of: that it is all about a red-blooded American full of pep, who after breaking the bank at Monte Carlo uses his winnings to rehabilitate a bankrupt opera bouffe European principality. Use as a catch line: "Wallace Reid rebuilds a kingdom. Come and laugh with him as he does it."

The CRITICS and the CROWDS agree

Says the Wisconsin News:

"VON STROHEIM is a bred-in-the-bone actor. He and the rest of the cast bring such finish to their work that you forget you are looking at a reel version of a fiction story and readily imagine these are **real people living real lives!**

The scenery, most of which is 'shot' in the Swiss Alps, is lovely **beyond anything ever before thrown on the screen.**"

Says Saxe's Alhambra:

"'BLIND HUSBANDS' opened to capacity, **turning hundreds away.** Critics proclaim it one hundred per cent. entertainment. Indications are for record breaking attendance for the run."

—George Fisher, Mgr.,
Saxe's Alhambra Theatre, Milwaukee.

Carl Laemmle *presents*
Von Stroheim's Wonder-Play

"BLIND HUSBANDS"

UNIVERSAL-JEWEL
PRODUCTION DE LUXE

"The Picture You'll Never Forget"

Poor Direction Spoils Fair Story Material

Anita Stewart in
"MIND THE PAINT GIRL"
Anita Stewart Prod.—First Nat'l

DIRECTOR ..... Wilfred North
AUTHOR ..... Sir Arthur Wing Pinero
SCENARIO BY .....Not credited
CAMERAMAN ..... Jack Brown
AS A WHOLE.....Slow-moving and lacks even ordinary interest; fails to register any dramatic moments.
STORY.....Keeps the star in the foreground all the time but doesn't afford a chance for anything new.
DIRECTION.....Much to blame for the failure of the picture to get over; missed several fair opportunities.
PHOTOGRAPHY ..... Acceptable
LIGHTINGS ....Generally good; sometimes blurred
CAMERA WORK .....Nothing new
STAR....Screened badly and posed her way through most of the six reels.
SUPPORT.....Conway Tearle ill at ease in stupid role; remainder of cast only fair.
EXTERIORS ..... Not necessary
INTERIORS ..... Usual studio sets
DETAIL.....Dragged through a reel of unnecessary footage and allowed several noticeable breaks
CHARACTER OF STORY .....Girl of London's tenement district becomes famous stage star.
LENGTH OF PRODUCTION.....About 6,000 feet

This is being put out by First National as a current production but the entire six reels bear evidence of the shelf. Anita Stewart in her recent productions for First National has worn some beautiful gowns but those worn in most of the scenes in "Mind the Paint Girl" are not the latest models. If the picture has not been patched then the brown derby goes to the director.

To help matters along, the director let every opportunity he had—and there weren't many of 'em—slip by most neglectfully. The titles most of the time didn't mean much and in one instant without any reason for so doing and without any evident result, one of shero's suitors asks hero where he lives and is told that he (hero) doesn't know and doesn't care.

Miss Stewart was photographed to very poor advantage through most of the picture. There were certain scenes where she screened fairly well but throughout she had little to do but pose. For a drama the picture lacked a tense moment and there wasn't a moment of suspense in the whole thing even to the conclusion which was unsatisfactory and didn't get poor hero any further than he was at the end of the first reel

This can be cut down to a five-reeler as far as the story goes and there won't be anything missed. After fussing around for six reels refusing her many suitors they close up with a most unsatisfactory ending leaving Anita still in a state of "single blessedness."

From the London tenement district she becomes the star of the Pandora music hall, much sought after and a popular favorite. Conway Tearle had a very weak part and didn't have a chance to do anything but follow Anita around and listen to her put off their marriage and he sure must have been endowed with a lot of patience to stick out the role for six reels.

In the end they bring in a three-cornered situation in which Lord Farncombe is proposing to the star when Conway comes in, and mistaking the idea of the meeting says some very harsh things which he very humbly retracts when he finds everything is right. Then he and the Lord go away together leaving poor shero to her "indecision."

Go Easy on This and Make no Promises

Box Office Analysis for the Exhibitor

This certainly won't gain any business for First National and can't add to Miss Stewart's laurels.

"Mind the Paint Girl" has advertising possibilities, nevertheless, and by clever exploitation you can probably get by with it but if your folks kick don't blame them. If it is coming to you, use your ingenuity to get you through but play fair and don't make promises you can't back up. In view of the star's more recent productions you will be able to announce "Mind the Paint Girl" as another Anita Stewart production and secure patronage on that score but be prepared for a rebound.

Catchlines could read: "Are you looking for an inspiration? Anita Stewart spilled a can of paint and thereby became famous as the 'Mind the Paint Girl,' her latest First National attraction playing at the blank theater." Or, "Her ambition won her fame and she became a star over night. See Anita Stewart as the 'Mind the Paint Girl' at the blank theater."

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AND THEY ARE SOME BIRDS, TOO!

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METRO PICTURES CORPORATION

Very Light Comedy Depends on Personality of Star to Make it Go.

Bryant Washburn in
"IT PAYS TO ADVERTISE"
Paramount-Artcraft

DIRECTOR..... Donald Crisp
AUTHORS.Roi Cooper Megrue and Walter Hackett
SCENARIO BY ..... Elmer Harris
AS A WHOLE.....Very light little comedy that is slightly amusing.
STORY.....Adapted from stage success of same name.
DIRECTION.....Satisfactory. Nothing remarkable.
PHOTOGRAPHY .....Consistently good
LIGHTING ..... Nothing unusual
CAMERA WORK .....Fair throughout
STAR.....Personality goes long way to putting picture over.
SUPPORT.....Lois Wilson pretty; balance of cast good.
EXTERIORS ..... Satisfactory
INTERIORS ..... Complied with demands
DETAIL ..... Good
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....About 5,000 feet

It may be that they are trying to put one over on you in this one. At any rate, they didn't overlook a bet on ringing in some well-known article that is nationally advertised and flashing a close-up on the screen. They even went so far as to flash a full-page advertisement out of a magazine and a huge electric sign of Paramount-Artcraft pictures.

Of course these things served to illustrate a point in the story but the fact remains that the point could have been made some other way just as easily.

With these points eliminated the picture is a light frothy little comedy dependent almost entirely upon the personality of Bryant Washburn to put it over. It is mildly amusing with some good titles and whereas you will be free from kicks on it, there is nothing in it that will cause your crowd to talk much. It is one of those pictures that is entertaining enough while you are watching it but forget it immediately it is finished, and two hours later cannot remember what it was all about.

Naturally Bryant Washburn was pleasing. He is always that and can be depended upon to give a good performance. Lois Wilson backed him up in good shape and made an appealing foil to make love to. Some shots of her were mighty pretty. Walter Hiers likewise gave a very creditable performance.

The story is the lightest of light comedy. Rodney Martin is the son of a wealthy soap manufacturer. Rodney fails to appreciate either the glory or the necessity for hard work. He much prefers running around with the pretty girls.

His father conspires with his pretty secretary to get Rodney in her toils and then impress on him the necessity of working in order to win her. The plan works all too well for the two young people fall in love and want to marry.

When the news is broken to father he disinherits Rodney. Love holds true, however. Rodney sets up an office without knowing what his business is going to be. Then they decide to advertise a name and after popularizing it, sell it. They pick on a soap and decide they will sell it to father. The advertising campaign is well worked out. Father is just about to buy it for $50,000 when he finds it is all a fake.

Thinking everything all right Rodney has given his check for $25,000 with no funds in the bank to meet it. In order to protect this check father conspires with the bank president to give them a fake order, from a big Chicago department store. They buy father's soap and put it in their wrappers. The soap has been so well advertised, however, that it goes like hot cakes and the department store comes back with big repeat orders. Of course, this straightens everything out and the usual happy ending follows.

In the cast were Frank Currier, Walter Hiers, Clarence Geldart, Julia Fay and Guy Oliver.

Let Bryant Washburn Put This One Over For You

Box Office Analysis for the Exhibitor

You will have to depend very largely on the personality of Bryant Washburn to put this one over for you. He is really the whole picture and it is his work that will undoubtedly please your patrons.

Of course you can bill extensively that it is an adaptation of the well-known comedy drama of the same name that ran for a season in New York. Use also the name of the author, Roi Cooper Megrue, it is well known enough to have some pulling power.

Do not promise your crowd too much in the way of comedy for it is of a very light nature. The picture will please but it is so light that it will not leave much of an impression. They will forget all about it the moment they leave the theater. For this reason be careful what you promise them. They will like it if they are not lead to expect too much.

Something Unusual in Horse Race Stuff and Interest Well Sustained

Albert Ray and Elinor Fair in
"VAGABOND LUCK"
Fox

DIRECTOR ..... Scott Dunlap
AUTHOR ..... Frank Tinney Jackson
SCENARIO BY .....Scott Dunlap and Anthony J. Roach.
CAMERAMAN ..... George Schneiderman
AS A WHOLE.....Very good offering holds interest well and gets over horse race thrills.
STORY.....Old-time winner regains laurels on the track when he is thought to be out of the game.
DIRECTION.....Kept up the interest and worked up to an effective climax.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Satisfactory
CAMERA WORK ..... Acceptable
STARS....Best thing they have done in quite a while
SUPPORT ..... Suited their respective roles
EXTERIORS ..... In keeping with the story
INTERIORS.....Might have used a little more care in selection of sets.
DETAIL.....Black-face substitute for real negro could have been avoided; nothing seriously wrong.
CHARACTER OF STORY ..Pleasing entertainment
LENGTH OF PRODUCTION....About 4,800 feet

This is a typical race horse picture and as such will please for it adheres to the race track atmosphere with enough accuracy to make it appear real. A one time winner is thought to be no longer a candidate for the ribbon but quite by accident it is found that he is a "mudder" and that on a wet track he has a fair chance to win.

"Vagabond Luck" is probably the best vehicle Albert Ray and Elinor Fair have had lately and although they aren't called upon for any unusual display of ability, they get over their respective parts in keeping with the rest of the production. Neither of these stars have strong personalities and the aid of good story material is essential to help them over and in this instant they have been furnished an idea particularly appropriate to their abilities.

Miss Fair is struggling along with the meagre subsistence left her by her father, Judge Bell, when her wayward brother Harry demands $500 to keep out of some trouble. Albert Ray, ex-jockey, is in love with Elinor and anxious to help her.

Among the one-time famous Bell racers was one called Vagabond, now considered to be over his racing days. As a last resort the brother begs his sister to enter the old horse in a race. Harry takes out a mortgage on his share of the old home and places it on Vagabond at the suggestion of a couple of turf sharks who plan to frame the race.

Albert and Elinor take Vagabond to the track to have a trial run but it is found that the horse has nowhere near the speed for the race. However, on the way home the road leads through a swampy bit of ground and when Vagabond strikes the wet earth Albert discovers that she is a "mudder."

He explains to Elinor that if they have a wet track on the day of the race Vagabond would have a chance. So the two go into a little church and pray for rain and by the time they come out the sky is clouded and they are soon greeted with rain. The "framers" discover that Vagabond is a "mudder" and in order to prevent her winning they get hold of the little colored jockey scheduled to ride the old timer and threaten his life is he allows the horse to win.

Albert is aware of the threat and at the last minute he changes places with the boy and rides Vagabond to victory, and wins Elinor. There are many convenient situations to be sure but on the whole there is nothing objectionable about them and the interest it worked up to a pleasant conclusion.

Give the Stars a Chance and Promise Something Good

Box Office Analysis for the Exhibitor

The Fox organization seems to be "picking" on horse races in their recent productions, notably "Checkers" and "Should a Husband Forgive" but in each instance the race was merely incidental to the story. However, in "Vagabond Luck" they have centered the entire plot of the story on the race and mixed it well with a pleasant romance between the principals. Interest well maintained throughout and the conclusion reached by logical climax gets it over very well indeed.

This is especially a man's picture on account of the technical basis on which the race is won but you can get the women in by playing up the romance twist. Use the name of the stars and tell folks that this is the best chance they have had in quite some time.

You can use catchlines effectively. You might try: "The horse won the race and the jockey won the girl. See 'Vagabond Luck' at the blank theater, with Elinor Fair as the girl, and Albert Ray as the jockey."

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The Broken Butterfly

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When exhibitors throughout the country run to the telegraph offices with messages of congratulation on a motion picture it must be a real success.

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"Opened today with Broken Butterfly. All comments indicate it to be incomparable picture.

—Wendland, Strand, Fresno, Cal."

It is incomparable in quality and in box office value.

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Ordinary Program Society Drama Without Punch

Montagu Love and June Elvidge in
"THE STEEL KING"
World

DIRECTOR ..... Oscar Apfel
AUTHOR .....Gilres Warren
SCENARIO BY .....Howard Irving Young
CAMERAMAN .....J. Badariaco
AS A WHOLE....Ordinary program society drama
STORY .....Old stuff poorly developed with illogical ending.
DIRECTION .....Fair; nothing unusual
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Fair
CAMERA WORK ..... Ordinary
STARS.....Montagu Love strong; Miss Elvidge pleasing.
EXTERIORS .....Could have been better
SUPPORT ..... Good
INTERIORS ..... Sufficient
DETAIL ..... Fair
CHARACTER OF STORY .....Clean
LENGTH OF PRODUCTION.....About 5,000 feet

This one is just an ordinary mediocre society drama that has been poorly developed and without a single solitary punch to lift it for a moment out of its deadly dull monotony. The story is a lot of foolish claptrap that not only doesn't amount to anything but drags all the way through and fails lamentably to hold the interest.

Even the two stars cannot put any pep or life into their work but one could hardly expect them to in an offering of this kind. Of the two Montagu Love has the greater opportunity and rises to it whenever possible. Miss Elvidge is not called upon for anything except straight acting and is given practically no opportunity to bring in any of the emotional work for which she is so well known.

The story leaves much to be desired. John Blake, known as the steel king, buys the homestead of the impoverished but very proud Fairchilds. Then very brutally he tells them that he did it for the purpose of putting them out on the street. He recalls a scene of several years before when his father, then a gardener on the Fairchild place, was turned out in his old age.

Later it develops that the money which educated John Blake and which was supposed to come from a legacy had been supplied by Fairchild. Blake in repentance tries to repay but the elder Fairchild is too proud to accept.

Then daughter Eleanor steps in and agrees to sacrifice herself in order that her father and aunt may benefit. Blake agreeing to settle half a million dollars on her if she will marry him. The wedding takes place and then the villain puts in an appearance in the person of Arthur Whipple, an old-time admirer of Eleanor's, who has not turned out well. When Blake learns how far the affair has progressed he offers Eleanor her freedom provided she will turn over her marriage settlement to her father. Whipple tempts her to elope without waiting the formality of a divorce and thereby keeping her money. Blake intercepts the elopement and Whipple in an attempt to shoot him hits Eleanor.

It then suddenly develops that Blake is in love with his wife and his wife has likewise learned to love him, that she was not going to elope with Whipple but was merely going away believing that Blake loved another woman.

The scene in which Blake discovered the plot of the elopement and where he dramatically entered and offered Eleanor her freedom was quite the best thing in the whole picture. The scene in which he intercepted the elopement and Eleanor was shot in the shoulder contained good acting. The balance of the picture was extremely mediocre and had little to hold interest.

Others in the cast were Mrs. Priestly Morrison, Marion Barney, Charles Sutton, Alexander Shannon, and Clay Clement.

You Can't Do Much With This One, But Play Up the Two Stars

Box Office Analysis for the Exhibitor

Montagu Love and June Elvidge are your two exploitation features in this one. Play them up so that they stand out above everything else.

If you have got it coming and must play it do not promise your crowd too much from an entertainment standpoint as they will probably be disappointed. It is just a very mediocre picture. You have had a lot like it before and will probably get a lot more like it again. Just soft pedal on it, that's all.

For a catch line use something like this: "Suppose you had plotted revenge all your life and then suddenly found after you had accomplished it that the man you thought was your enemy was really your benefactor. See how Montagu Love gets himself out of this difficulty in 'The Steel King' at the blank theater."

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BRET HARTE
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ZANE GREY

Never realized in fiction characters such as will be portrayed by

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310 Times Building New York City

A Humdinger of a Comedy. A Sure Fire Hit

Constance Talmadge in
"A VIRTUOUS VAMP"
First National

DIRECTOR ..... David Kirkland
AUTHOR ..... Clyde Fitch
SCENARIO BY .....John Emerson and Anita Loos
CAMERAMAN ..... Oliver Marsh
AS A WHOLE.....A humdinger of a comedy
STORY .....Adapted from successful play, "The Bachelor."
DIRECTION ..... Exceedingly well done
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK....Extra good; some new effects for getting laughs.
STAR.....Super excellent; her work could not be improved on.
SUPPORT.....Very good; Conway Tearle gave consistently good performance.
EXTERIORS ..... Very few
INTERIORS .....Consistent with the demands
DETAIL.....Closeups of star handled with telling effect; scene with near-sighted man mighty well done; titles unusually good.
CHARACTER OF STORY.....Clean light comedy
LENGTH OF PRODUCTION.....About 5,000 feet

Yea, Bo! This is a humdinger, a screamingly funny light comedy. If you haven't got it on your list jump right in your little automobile and hustle around to the nearest exchange handling it and grab it up quick. It is there with bells on and after you show it once you will not be able to keep the crowd away for the rest of the week. They should flock in in droves.

The picture was adapted from Clyde Fitch's successful play, "The Bachelor," by John Emerson and Anita Loos and they have certainly done a mighty fine piece of work. So you have a good story as a basis. Then David Kirkland has come along and directed a quick-moving fast tempo production, digging up some new incidents that are sure laugh getters.

Gwendolyn Beaufort-Beaufort Armitage, played by Miss Talmadge, is descended from one of the noblest and oldest families of England. The picture opens the day after the big San Francisco fire and shows the family consisting of mother, son and daughter amid the ruins of their once palatial home.

Then there is a jump of several years. Gwendolyn with her family comes to New York. She gets a job as stenographer in the office of a wealthy young man who believes in nothing but business, hiding her real identity under an assumed name.

She is so attractive that all the men lose their heads over her and work is disrupted. The young man at the head of the company reinstates her several times after she has been discharged on the ground that it is not her fault because she is so pretty and the men make fools of themselves over her.

At last, in order to maintain the stand he has taken he is forced to take her as his own stenographer promising her that she will not be annoyed by sentimental foolishness from him. Then Gwendolyn falls in love with her boss.

Numerous amusing complications follow, a scene having to do with the "shimmy" being particularly well handled. In the end of course the boss wakes up and the usual happy ending follows.

This brief synopsis cannot possibly do justice to the numerous funny situations that the play abounds with. The titles help things out in good shape also but the big outstanding feature of the whole production is Constance Talmadge and the way she handles things.

Others in the cast not previously mentioned were Harda Daube, Jack Kane, Jeannette Horton, Margaret Linden, and Wallace McCutcheon.

Do Everything You Can Think of to Get 'Em in. That's All You Have to Worry About

Box Office Analysis for the Exhibitor

Just get 'em in. That's all. Constance Talmadge and the picture will do all the rest and keep them coming in droves for the rest of the week. It's a regular bear-cat of a light comedy, screamingly funny from start to finish.

Play up the fact that the picture is a mighty good adaptation from one of the late Clyde Fitch's successful plays and that it was seemingly made to order for Constance Talmadge. She fits the part as though she was just created for that purpose.

Promise them laughs from start to finish, good clean hearty humor based on down right cleverness. And above all go the limit on Miss Talmadge. Spread her name all over the place in every way, shape and manner that you can think of. And remember that every penny you spend will not apply to this picture alone. The more of a following you can build up for this little girl the better off you will be. If they will give her a few more pictures like this one she will be one of the biggest box office attractions in the business. Go to it hard and you will not be disappointed.

EXHIBITORS

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to the fact that your screen is a more valuable circulation asset to the National Advertiser than the newspaper and that the national advertiser has been paying real money for the advertising film you have been running.

This committee has worked out a practical plan whereby the exhibitor will receive direct benefits from the projection of advertising films and inserts on the screen.

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Committee on Organization for the Protection of the Screen

SYDNEY S. COHEN, *Temporary Chairman* SAM BULLOCK, *Temporary Secretary*

708 Times Building, New York City

THOMAS H. INCE
Discoverer of Stars
1913
1914
1915
1916
1917
1919
SESSUE HAYAKAWA
WILLIAM S. HART
BESSIE BARRISCALE
BILLIE BURKE
H. B. WARNER
FRANK KEENAN
WILLIAM DESMOND
DOROTHY DALTON
CHARLES RAY
LOUISE GLAUM
ENID BENNETT
?

To Exhibitors

Some years ago, when the so-called "Westerns" of the Silent Drama were hard-riding themselves into oblivion, I ventured the opinion that a rugged, virile, out-o'-doors artist like William S. Hart, backed by he-man stories, would lasso the fading popularity of this style of drama, and bring to the screen a novel characterization.

I had the utmost confidence in my judgment. After engaging the services of Mr. Hart, providing him with the proper scenarios, and surrounding him with strong support, I laid my case before the exhibitors. "Play these pictures and you'll make money," I said. You did—**and you made money.**

Some time later there came an incessant demand for a new screen type. I had one in mind—the bashful, unassuming, homespun boy, in roles of rural atmosphere. "Too radical an innovation," said a few of my motion picture friends. "Not enough appeal," said others. But I was convinced that the public was interested in character study, that it would learn to love the personality of its delineator, and the cleanness, the wholesomeness, of his stories. So I introduced Charles Ray. And again I laid my case before the exhibitors. "Play these pictures and you'll make money," I said. You did—**and you made money.**

The "American Girl," Dorothy Dalton, was the next type I introduced to your audiences. Physically beautiful, mentally attractive and possessed of a magnetic personality, she has more than borne out my prediction of success. The same may be said of Enid Bennett, that charming little actress, whose latest pictures, "The Haunted Bedroom," "The Virtuous Thief," "What Every Woman Learns" and "Stepping Out," have proved her versatility and ability.

I could go on and cite numerous other instances where faith in my judgment—**and your faith in my judgment**—has met with rich reward.

But to get down to brass tacks.

The hour is at hand for the presentation of another winner. You know it. So do I. The pulse of business demands new blood.

You have it in **DOUGLAS MAC LEAN** and **DORIS MAY,** a combination salad of youth, love, laughter and romance. The brightest, snappiest, most up-to-the-minutest pair of artists that has ever graced the Silver Screen.

DOUGLAS MAC LEAN, who so popularly supported such well-known stars as Mary Pickford, Maude Adams, Dorothy Dalton, Enid Bennett, Dorothy Gish, Alice Brady, Margaret Anglin, Marjorie Rambeau and others.

DORIS MAY, who was "the girl" with Charles Ray in "His Mother's Boy," "The Hired Man," "Playing the Game," "The Law of the North," "The Girl Dodger," and "Hayfoot, Strawfoot."

I'm offering these stars in up-to-date packages. Youth will be served. That much you'll admit. All right, they have **youth.** They have **ability.** They have **capable direction.** They have the support of **unexcelled casts.**

Anything else?

Stories!

Scintillating, sparkling stories from the pens of our greatest authors. Comedy dramas, guaranteed to work havoc with your funny bone. Love, romance, laughter—delightful entertainment.

Their first production is "Twenty-three and a Half Hours' Leave," by Mary Roberts Rinehart, baring the emotions of a boy and a girl, the high spirits, the rollicking humor, the reckless daredeviltry of our young hero and heroine, bringing forth a riotously amusing plot—that's what "Twenty-three and a Half Hours' Leave" is—and each succeeding story is going to be as replete with the swish and the dash of Youth and its mockery of the prosaic Grown-up.

I speak for a new era in motion pictures. The serious drama has its place, but when the curtain falls, the lights go up—the fiddlers scrape a merry tune—the flutes coo laughing lilts of love, and comedy rules in her painted empire. It is the hour of Youth—the stress and care fade from the scene. Harlequin and Columbine lightfootedly dance through life, while withered Pantaloon shrinks in the background. Smiling and happy faces greet them—for laughter is better than tears, and thoughtlessness of Youth is more precious than the wisdom of years.

Therefore, it pleases me to introduce **DOUGLAS MAC LEAN** and **DORIS MAY.** I assure you they were born to entertain. They are destined to delight. As in the case of Mr. Hart and Mr. Ray, I say to you, "Play these pictures and you'll make money."

Cordially,

Thos. H. Ince

It has always been a source of sincere pride that, in introducing new artists, my selections have been received with cordial and critical appreciation.

During the present season two names will be added to the list of artists appearing under my direct supervision.

In sponsoring

DOUGLAS MACLEAN & DORIS MAY,

I am fully aware of my responsibility to the public and exhibitors, and I accept the hazard of this new venture with complete confidence in my judgment.

These young people possess the rare attributes of youth, charm and intellect; and I am giving them every aid I can command in good direction, skilled support and stories by the best known authors.

Thos. H. Ince

$67,000
for the first 5 stories

23½ HOURS LEAVE
by Mary Roberts Rinehart

MARY'S ANKLE
by May Tully

WHAT'S YOUR HUSBAND DOING?
by George V. Hobart

SOME HONEYMOON
by Charles Everhard Hall

MR. AND MRS. NOT MARRIED
by Aaron Hoffman

The picture produced by
THOMAS H. INCE
Starring
DOUGLAS MAC LEAN
and
DORIS MAY
are
PARAMOUNT-ARTCRAFT PICTURES
FAMOUS PLAYERS-LASKY CORPORATION
Canadian Distributors:
Famous Lasky-Film Service, Ltd., Headquarters, Toronto

Slight Meller with Slow Action and Little Plot

Madlaine Traverse in
"SNARES OF PARIS"
Fox

DIRECTOR ..... Howard Mitchell
AUTHOR ..... Denison Clift
SCENARIO BY .....Denison Clift
CAMERAMAN ..... Walter Williams
AS A WHOLE.....Fair melo drama with foreign setting.
STORY.....Slight plot and slow action
DIRECTION ..... Generally capable
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Good
CAMERA WORK .....Averaged good
STAR.....In some parts very pretty; wore some beautiful gowns.
SUPPORT ..... Capable throughout
EXTERIORS ..... Good
INTERIORS.....Well designed and in harmony with atmosphere.
DETAIL.....One or two examples of carelessness
CHARACTER OF STORY .....Nothing to offend
LENGTH OF PRODUCTION.....About 5,000 feet

This one is a program picture that should go fairly well in the smaller houses. Owing to the war and the close relationship resulting between this country and France, it is quite possible that your people will be interested in a picture of this kind which has its locale in France.

It is a simple little melo drama with slight plot construction and slow action. It has been fairly well produced and is a realistic depiction of life in French diplomatic circles. Your people will be more interested in it as a picture than as a story, for that part of it is weak and fails to hold interest.

As a whole Director Mitchell has turned out a capable piece of work but there were one or two little incidents showing carelessness of detail. It is doubtful if the wife of a high French diplomat would go to a low, questionable cafe alone in the small hours of the morning. In this same scene for a man as drunk as the young hero was to recover as quickly as he did was little short of miraculous.

Coullard has been honored with a high place in the foreign office. His first duty is to prepare an important international trade agreement. Belloc, a countryman who has had great experience in this work is to help him.

When Belloc appears at Coullard's country place and meets Madame Coullard, played by Madlaine Traverse, it is evident that they have known each other before and that Belloc has some kind of a hold on her.

Coullard takes as his confidential secretary Fernand, a young clerk from the foreign office. It later develops that Fernand is Madame's illegitimate son, that she was deceived and taken advantage of by Belloc years before when she was a young innocent girl just out of a convent. Fernand had been brought up by old friends of hers in ignorance of his parentage.

The secret agreement finished, Belloc tries to obtain possession of it in order to sell the information contained therein to a firm of stock brokers so that they may make a killing on the market. He forces Madame to open the safe on the threat of disclosing her past. Fernand intervenes and a stiff fight follows. Belloc knocks Fernand out but in seeking to escape falls out the window and is killed. Coullard appearing at this moment discovers everything. Finally Madame is forgiven and everything ends happily.

You can see from the above that it is not much of a story. Madlaine Traverse does the best she can with the role of Madame and though the situations are not very strong gets by with them in fairly good shape. She wore some very beautiful gowns.

Others in the cast not previously mentioned were Charles Arling, James Swickard, Frank Leigh and Jack Rollins.

Go Easy on Title—It May Mislead

Box Office Analysis for the Exhibitor

Be careful what you say about this one. The title makes it sound like a sensational picture showing the high life and vice of Paris. It doesn't do any such thing. It is a simple little melo drama dealing with French diplomatic life and there is nothing in it to offend.

So go mighty easy on that title for it is liable to keep those of your crowd who like clean pictures away, and the picture will sure disappoint those seeking the lurid and sensational.

Putting a title of this kind on a picture like this is all wrong. So in all your advertising and publicity emphasize the fact that it is a clean little story of French diplomatic life with nothing sensational or offensive throughout the entire production.

Be sure and tell them the absolute truth about this one otherwise you are sure to have trouble.

THE STAR CHARMING

WANTS TO KNOW WHICH IS "THE INFERIOR SEX" ?

Elsie Janis' Newest Fails to Register Her Personality

Elsie Janis in
"A REGULAR GIRL"
Selznick-Select

DIRECTOR ..... James Young
AUTHORS..Frances Marion and Edmund Goulding
SCENARIO BY .....Katharine Kaine
CAMERAMAN .....Andre Barlatier
AS A WHOLE.....Very weak; personality of star fails to register.
STORY.....Hodge podge of more or less connected incidents.
DIRECTION ..... Fair, nothing unusual
PHOTOGRAPHY ..... Good
CAMERA WORK .....Averaged good
LIGHTINGS ..... Good
STAR.....Fails to put over personality
SUPPORT.....Matt Moore gave capable performance though not called upon for a great deal; balance of cast capable.
EXTERIORS ..... Very few
INTERIORS ..... Sufficient
DETAIL ..... Nothing remarkable
CHARACTER OF STORY....Clean and inoffensive
LENGTH OF PRODUCTION.....About 5,500 feet

In vaudeville and on the legitimate stage Elsie Janis is a scream, a regular rip snorter of a star, but it is a question whether you or your crowd will like her in this. Her stage personality, one of the most attractive that there is, fails to register entirely.

They have tried very hard to make this a big picture and have spent a lot of money on it and put a lot of good stuff in it from the standpoint of photography, lightings, and settings. But neither the story nor the star make a very big impression. The picture has been well produced. The direction, photography, lightings, settings and detail are all capable. The story is rather weak and the object it tries to put over, that of helping returned soldiers to get good jobs, is somewhat behind the times. Most of the men who have returned from overseas have been absorbed into the industrial life of the country by this time.

Elsie is a spoiled daughter of society before the war with every slightest wish gratified by a doting father. Then the war comes and she goes overseas as a nurse and is introduced to an entirely different kind of existence.

When she returns her former life as an idle, amusement seeking society butterfly bores her almost to death. She discovers a group of boys that she had nursed in France. They are all having a hard time to connect up with a pay roll. She starts out first to amuse them and then to help them.

Considerable footage is taken up with a night at Coney Island and more footage with a society circus with Elsie in the star part.

Finally she gets money enough from her wealthy father to set up an office and devotes her energies in finding jobs for returned soldiers. There is a slight love story running through the picture but it has no real bearing on the action but seems to have been just rung in because a love story is more or less necessary.

In the cast were Robert Lyton, Robert Ayerton, Tammany Young, Ernie Adams, Jerry Delaney, Frank Murdock and Mrs. Jeffrey Lewis.

Better See It Before Paying a Big Price for It

Box Office Analysis for the Exhibitor

This is the first Elsie Janis-Selznick picture and you had better see it before obligating yourself to pay a big price for it.

You should have no trouble in doing good business with it. The name of Elsie Janis is known and should be of great box office value all over the country. But you had better watch your crowd closely when you run it and see how they take to her. That will be the only way in which you can tell whether you want any more of them or not.

Do not promise them too much on this one and be very careful in what you say. Merely play up the name of Elsie Janis big, tell them that it is her first Selznick picture and then judge results for yourself. The mere announcement that Elsie Janis is coming to your theater should be enough to get you the business on this.

To the Motion Picture Producers
of the World

Mr. Ricord Gradwell, formerly President
of the World Film Corporation
announces the formation
of

THE PRODUCERS SECURITY CORPORATION

(an Organization of Service)

OBJECTIVE

The object of this new Corporation is to adequately safeguard and protect the interests of the Motion Picture Producer by rendering him Guaranteed Service.

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No more important step than this determination to place upon a solid commercial basis the relationship of producer and distributor has been taken in the history of the film industry.

A booklet outlining the plan upon which this corporation operates will be sent on application, and will fully explain the system of guaranteed audited profits.

THE PRODUCERS SECURITY CORPORATION
General Offices at
516 Fifth Avenue, New York City

Personality of Star May Put This Over

Elsie Ferguson in
"COUNTERFEIT"
Paramount-Artcraft

DIRECTOR ..... George Fitzmaurice
AUTHOR ..... Robert Baker
SCENARIO BY .....Ouida Bergere
CAMERAMAN ..... Arthur Miller
AS A WHOLE.....Society detective play depends entirely on personality of star to put it over.
STORY.....Gang of clever counterfeiters working in high society put to rout by star.
DIRECTION ..... Consistently good
PHOTOGRAPHY .....Averaged good but could have been improved in spots.
LIGHTINGS ..... Good throughout
CAMERA WORK.....Could have been better in parts.
STAR.....You know what Elsie Ferguson is
SUPPORT ..... Left little to be desired
EXTERIORS ..... Taken in Newport; very good
INTERIORS ..... Elaborate and beautiful
DETAIL ..... Good
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....4,622 feet

Because this is an Elsie Ferguson picture you may get away with it in good shape. It has been given an efficient and beuatiful production by George Fitzmaurice, the settings are elaborate and the star, in addition to her beauty and good acting, wears some handsome gowns. Others in the cast are also exceedingly well dressed so that with star, settings and gowns your crowd should be particularly well pleased.

The story is poor, and its weakness is accentuated by other elements of the picture. There are one or two spots that require quite a stretch of the imagination. For instance, it is a question whether the United States Government ever in its history offered a reward of $100,000 for the apprehension of a gang of counterfeiters, and it is likewise a question as to whether the United States Secret Service would take on an untrained girl and give her the responsible position such as the story makes out. The story is merely a vehicle for the star.

The locale of the picture is Newport and this supplies some wonderful settings, and furnishes an excuse for a detailed showing of the manner in which life goes on among the upper crust. As such it will undoubtedly be more than interesting to most of your patrons.

The interiors were exceedingly well done and had the appearance of being the real thing. They were certainly well built and more especially well designed. Due credit should be given to the technical director for their great beauty and harmonious scheme of decoration.

Virginia Griswold, played by Miss Ferguson, learns on the death of her father that she and her mother are practically penniless. She sees an advertisement in a newspaper offering $100,000 reward for the apprehension and conviction of a gang of counterfeiters, who are seemingly disposing of their spurious money among Newport society.

Virginia goes to Newport and soon becomes a favorite in the most exclusive set. Her suspicions are turned toward the wife of a well-known banker. Of course, she falls in love, but in obtaining evidence she is caught in a compromising situation and her lover departs in high dungeon. Of course the entire gang is captured later, and the clutch follows.

Elsie Ferguson is the Whole Show, So Play Her Up

Box Office Analysis for the Exhibitor

Tell your folks Elsie Ferguson is in it, and that it is a picture with a Newport setting, with practically all of the action taking place in this summer gathering place of the four hundred. Tell them about the beautiful gowns worn by Miss Ferguson and all of the other women in the cast and about the handsome Newport residences.

There is plenty of exploitation material and good exploitation material at that. You will know best what will make the greatest appeal to your crowd. Use plenty of stills of Miss Ferguson. Center everything around her and you may get the money.

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1600 BROADWAY
NEW YORK CITY

Some Short Reels

Putting Over a Scenic

"Scenes of Russia" is an ordinary, much-the-same-kind of a scenic that you have run time and time again. But the manner in which Dr. Riesenfield put it over at the Rialto last week proved a knockout. When the number concluded there was a round of applause. And all because Riesenfield did the unusual. Instead of using orchestra or organ when the scenic was presented he grouped a quartet of male singers in the orchestra pit, to the right of the stage. All were in Russian costume. And throughout the scenic they sang Russian folk songs in a charming manner. It was an exceedingly unusual and artistic touch.

"Up in Alf's Place," Sennett-Paramount

Lot of pretty girls done up this time in gym. one-piece suts instead of the Sennett bathing costumes add a touch to this which portrays the difficulties of a delicatessen dealer who likes "chickens" and who also likes to play with a trick pipe that exposes his victim's cards. Many rough and tumble scenes, some of them quite funny. Not the best thing Mack has done by far but good enough to get by better than some of the recent releases. Many of the Sennett favorites in the cast. Alf is an athletic instructor with his gym over the delicatessen shop. All that happens results from the usual Sennett mix up stunts.

Gaumont Review

A multiplicity of subjects is pictured in a Gaumont Pictorial Life issue the first topic dealt with being treated under the title, "Making Friends with the Sharks." The shots made under the surface of the water, the distance below the surface being from 20 to 30 feet, have been made in close proximity to the sharks, which it seems are gentle enough if not bothered—and if not very hungry, probably. The hatching of alligators, in which the infant reptiles are shown coming out of eggs, makes up the second portion and the reel then goes on to show some character studes, drawing being made by hand. Several beautiful shots of a Holland village with the inhabitants in their quaint attire, tinted, close and make quite a fascinating culmination to the offering.

"Nothing But Nerve," National

Percy and Ferdie, McGill's famous caricature characters, reproduced on the screen by Ed Flanagan and Neely Edwards, provoke much mirth in "Nothing But Nerve," National. Arthur McMarkin who directed, handled the various situations excellently, and Robert Dillon furnished a scenario which, while stretched somewhat as far as reality goes, enables the leading characters to do just what the person who has seen the cartoons expects. Undoubtedly, the early portion of the picture is superior to the latter. Starting off as a light comedy, it develops into a wild farce which is replete wth action toward the finish, but does not maintain as high an artistic standard as the beginning. In spite of that fact, however, this is much above the average comedy and should go over well almost anywhere.

Pathe Review

Pathe Review number 23 contains much that is of merit and is generally up to the standard, but includes some stuff that will have to be cut. Its opening section, called "In the Land of New Born Waters," colored, contains several beautiful mountain shots, showing the course pursued by a brooklet, until its turbulent journey ceases as it flows into a lake. There is a cloudy scene that is of merit and then a night bit that is a brilliant spectacle. In addition, the titles which are poetic add value to the offering. Grapes are harvested in the second portion and then come some highly interesting animal studies. Slow motion shots, running and leaping deer and a buck being shown in motion at their actual speed and then at one-eighth of their speed, are followed by some scenes showing the finishing touches being put on chains used on ships.

Riesenfield-Bray Release

Over at the Rialto they showed an unusual short reel recently—an animated cartoon idea of Leventhal of the Bray organization showing Dr. Riesenfield leading his orchestra and directing a waltz. The orchestra was synchronized perfectly and it made a big hit when run off. Whether or not the Doctor is well known enough outside of New York to play the reel is questionable, but if it comes down to that you needn't run it as a Riesenfield stunt, but put the name of your own musical director to it and let it ride. At the Rialto they put it on the program as No. 3 with a big question mark behind it, and that touch also added to its being a hit. Because everyone recognized the Doctor the minute they finished it.

TEXAS GUINAN

BULLS EYE FILM CORP.

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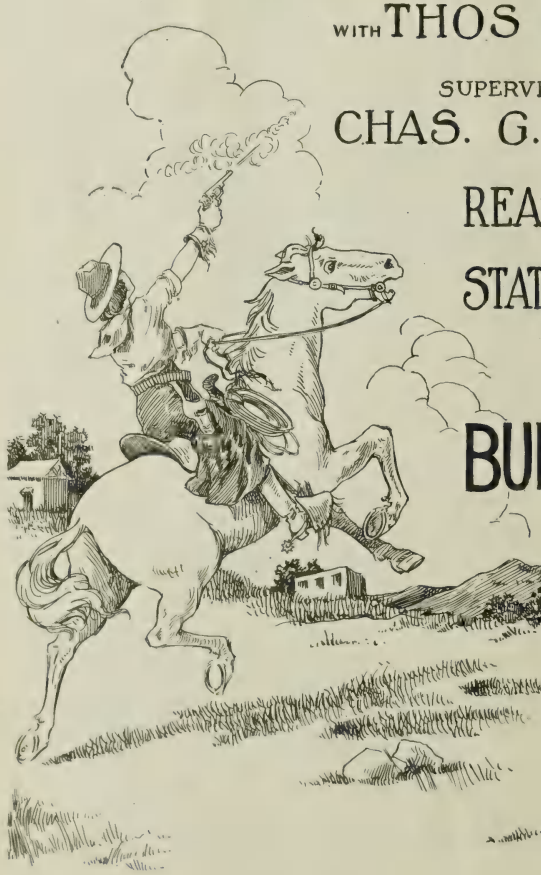

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Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. X. NO. 65 Sunday, December 7, 1919 Price 25 Cents

ADOLPH ZUKOR presents

ELSIE FERGUSON in "COUNTERFEIT"

PHOTOPLAY by OUIDA BERGERE
BASED ON THE ORIGINAL STORY by ROBERT BAKER
DIRECTED by GEORGE FITZMAURICE

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REALART PICTURES CORPORATION
469 FIFTH AVE. NEW YORK CITY

The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

Vol. X. No. 65 Sunday, December 7, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

Many theaters in central West to close temporarily on account of fuel shortage.

"Chick" Sales to be starred by Robertson-Cole.

Wm. M. Vogel returns from abroad with statement that there are 200 German producers in the field.

Tuesday

Duponts and other financial interests backing Goldwyn.

Henry Morgan Hobart made general business manager of International.

Isaac Wolper of Mayflower gets screen rights to "Aphrodite."

Wednesday

Associated Producers deny any outside affiliation.

Goldwyn Pictures stock on curb market.

Jake Wells to develop theatrical enterprises in Virginia in conjunction with Wilmer and Vincent and Keith interests.

Edward Godal of British and Colonial Kinematograph Co. of London here to sign American stars and directors.

Thursday

Theaters in four states closed on account of fuel situation.

Art Unit Studios organized to establish unit studio proposition.

Sydney A. Franklin to direct Robt. W. Chambers' stories for Mayflower.

Thomas H. Ince elected president of Associated Producers.

Friday

Broadway to be dark on account of fuel shortage.

Loew plans chain of 16 theaters in Detroit.

J. Frank Brockliss, Inc., and Arthur F. Beck interests lined up with Gibraltar Pictures, British producing unit.

Saturday

Thomas H. Ince denies Walter E. Greene will lead Associated Producers' distributing corporation.

Pathe reported about to start $1,200,000 laboratory for raw stock. One already designed for Long Island City.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

COMING-

The FIRST!

is the first of the 5 world-famous DRURY-LANE MELODRAMAS Screen Classics, Inc., will make during the coming year —

The Hunt for Treasure at the Bottom of the Sea!

The Race of Death between an Automobile and a Motorcycle!!

The Flight by Airplane!!!

The Duel in the Ocean Depths !!!!

—are just a few of the big thrills that follow in dizzy succession in this hair-raising production.

The BEST of LUCK

With an ALL-STAR CAST

by Cecil Raleigh & Henry Hamilton.
Directed by Ray C. Smallwood. Scenario by A.S. LeVino.

METRO
PICTURES CORPORATION

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout the British Empire. — Sir William Jury, Managing Director.

Tourneur Produces First Conrad Book to Be Picturized

Maurice Tourneur's
"VICTORY"
Paramount-Artcraft

DIRECTOR ..... Maurice Tourneur
AUTHOR ..... Joseph Conrad
SCENARIO BY ..... Stephen Fox
CAMERAMAN ..... Rene Guissart
AS A WHOLE.....A thoroughly unusual picture. An attempt to make brutality artistic.
STORY .....Young man tries to isolate himself from life but finds that nature is the ultimate victor.
DIRECTION.....Much of the strength of story lost in picture. Usual Tourneur touches.
PHOTOGRAPHY ..... Averaged good.
LIGHTINGS ..... Sufficient
CAMERAWORK ..... Some unusual shots
STAR .....None. Leads Seena Owen and Jack Holt
SUPPORT.....Capable. Characterization of Lon Chaney especially good. Bull Montana scores.
EXTERIORS ..... Beautiful tropic scenes
INTERIORS ..... Meet requirements of story
DETAIL ..... Up to Tourneur standard
CHARACTER OF STORY.....Artistically brutal dealing with elemental emotions.
LENGTH OF PRODUCTION.....4,735 feet

If you are looking for the unusual you will find it in "Victory," the first of Joseph Conrad's books to be put on the screen. It is certainly unusual enough but it is a question as to whether your crowd is going to like it. It deals with brutal elemental human emotions and is an attempt to make the brutal artistic. It is a question whether or not this can be done.

Axel Heyst has adopted the philosophy of his dead father, a celebrated writer, and has isolated himself from all participation in life, taking up his residence on a small island in the South Seas where his only companion is a Chinese house boy. There he spends his time reading and studying.

Forced to go to a neighboring island on business he falls in with Alma, a violinist in a ladies orchestra, who is coveted by Schomberg, the German owner of the hotel. Because she is ill treated he pities her. In the dead of night the two escape and journey to his island.

Schomberg in revenge sets three desperadoes on their trail, Jones, a well bred Englishman gone wrong, Ricardo, a mixed breed of unknown origin, and Pedro a Venezuelean native. These three are unprincipled murderers and thieves. They visit the island and are put up by Heyst. Ricardo finds Alma and falls in love with her. He plans to kill Jones and Heyst and make off with her. Jones discovers this and when he finds that Heyst has no treasure joins forces with him. Some good fighting follows. Heyst kills Ricardo after the latter has attempted his life and Pedro binds Jones in a chair, throws him into the fire and calmly stands and watches him burn. All this in revenge because Jones had treated his brother in like fashion years before.

As a result of all this Heyst finds that his philosophy is false, that the big thing in life and in nature is love, the desire of a man for a mate. Although during their residence on the island together Heyst had treated Alma coldly he now realizes that he loves her, the realization coming because he has fought and killed for her.

The characterization of Lon Chaney as Ricardo and that of Bull Montana as Pedro were especially well handled. Wallace Beery as Shomberg left much to be desired. Jack Holt as Heyst was never called upon for much acting and Seena Owen was fair as Alma. Others in the cast were Laura Winston and George Nicholls.

Play up Tourneur and Joseph Conrad the Author

Box Office Analysis for the Exhibitor

This is the first Joseph Conrad book to be adapted to the screen, and that is the thing that you want to lay the most emphasis on. Conrad's followers number well up into the hundreds of thousands and his admirers will naturally be interested in seeing one of his most successful books in pictures.

Do not use the title extensively—it's real meaning is too elusive. Make your appeal for business among the more intelligent element in your community. Reach out and try to get the ones who are not regular patrons. Circularize all the clubs of a literary nature and let them know that you have a Conrad picture coming.

But before you start any of this and determine for yourself whether it is suitable for the people patronizing your theater. And be careful of the children at matinees—it's too red blooded for them.

S

SELZNICK PICTURES

P

A REAL MONEY BET

Look at pages 100 and 101 in the November 29th issue of the Saturday Evening Post.

Look at page 68 in the December Ladies Home Journal.

Look at the inside front cover of the November 29th issue of the Country Gentleman.

And you will see just the beginning of Lewis J. Selznick's gigantic real money bet that SELZNICK PICTURES will make money for you

PREVENT FUTURE REGRETS—
BOOK SELZNICK PICTURES NOW

Clean Amusement Plus a Finished Production Equals Success

Constance Binney in
"ERSTWHILE SUSAN"
Realart

DIRECTOR .....John S. Robertson
AUTHOR.....Adapted from "Barnabetta" by Helen R. Martin.
SCENARIO BY .....Kathryne Stuart
CAMERAMAN ..... Roy Overbaugh
AS A WHOLE.....Pleasing entertainment afforded by human characterization and typical atmosphere.
STORY.....A depiction of life as found among the Pennsylvania Dutch; effective but a trifle overdrawn.
DIRECTION.....Showed a keen appreciation of the artistic and technical quality of picture production.
PHOTOGRAPHY ..... Always good
LIGHTINGS ..... Well judged
CAMERA WORK .....Quite satisfactory
STAR.....Vivacious and natural as well as being mighty good to look at.
SUPPORT.....Well selected cast provided capable support.
EXTERIORS.....Admirably suited to the action
INTERIORS..... Appeared real
DETAIL.....Attention to little things as well as the big worked out harmoniously.
CHARACTER OF STORY.....Reliably clean and wholesome amusement.
LENGTH OF PRODUCTION.....About 5,000 feet

To start off with the Realart organization had something worth while to work on when they got "Erstwhile Susan." Plus a good foundation they secured Constance Binney for a leading role, that of Barnabetta, quite a happy selection for the star of one of last season's successes, '39 East," has added to her laurels considerably by her performance in the role of the little Dutch girl.

"Erstwhile Susan" hasn't any terribly "big moments," and there isn't much effort at anything big in fact, but the entire company has contributed finished performances and the director has used every opportunity to advantage thereby giving to the picture-loving public all that could be desired for an evening's entertainment.

There is little to criticise unless it might be that the depiction of life among the Pennsylvania Dutch may be considered to be a little overdrawn. It is generally conceded that the women were pretty much occupied with household duties and perhaps bore the greater part of the domestic worries, but probably some of these people would object to being credited with using the horsewhip on their young.

Miss Binney as "Barnabetta" is the servant of her father and two brothers until "pop" up and marries Juliet Miller (Erstwhile Susan). Juliet has money and being aware that friend husband will have to concede to her wishes if he would keep in her financial graces, she proceeds to make some changes in the old home, among them the regeneration of Barnabetta.

Constance graduates from college, valedictorian of her class and becomes secretary to David Jordan, a candidate for Governor. Due to her efforts Jordan is elected and the little romance which has been caused to lie dormant, comes to life and at the close you find Barnabetta as the Governor's wife, ready for the inaugural ball.

Throughout the production the humorous bits stand out as really worth while and portions of the dialogue used in the play have been retained and will be sure to please. Jere Austin gave a very satisfactory portrayal and Mary Alden as "Erstwhile Susan" will secure many of the laughs. Others who appeared were Alfred Hickman, Bradley Barker, George Renavent, Leslie Hunt and Anders Randolf.

You Can Make Promises and Be Justified

Box Office Analysis for the Exhibitor

To those looking for amusement—clean, wholesome amusement—this is a little surprise party all by itself. There is human characterization and a sustained interest throughout, plus good humor that doesn't smack of artificiality.

Added to this you have a really delightful personality in Constance Binney who comes to the screen after a highly successful appearance as the star of New York's recent stage success, "39 East." The little lady has an abundance of vivacity and puts genuine enthusiasm into the part of the little Dutch girl.

You needn't be afraid to make promises in connection with "Erstwhile Susan" and you have all the advertising and exploiting possibilities that you could desire. The title should be familiar to most folks on account of its long run in New York with Mrs. Fiske in the leading role and later for its presentation in many cities throughout the country.

NATIONAL NP PICTURES

OPPORTUNITY

OPPORTUNITY is the loudest knocker in the world, yet sometimes the most difficult to hear. That's because there are those who have ears that will not hear and eyes that refuse to see.

A lot of exhibitors have been howling for some time about somebody or other always trying to get the lion's share of profits by underground methods.

ANY EXHIBITOR WHO WOULD LET ANYBODY GET AWAY WITH ANYTHING WHEN THERE'S A WAY OUT DESERVES TO LOSE.

NATIONAL PICTURE THEATRES, INC., is opportunity. It offers the positive way out. It offers you your chance to assure your profits for yourself now and for all time.

NATIONAL PICTURE THEATRES, INC., offers you the opportunity—now—either to listen or to refuse to hear; either to see or purposely to blind yourself.

NATIONAL PICTURE THEATRES, INC.

Lewis J. Selznick
President

729 Seventh Avenue New York

A Picture of the Type that Made Mary Famous Excellently Done

Mary Pickford in
"HEART O' THE HILLS"
First National

DIRECTOR ..... S. A. Franklin
AUTHOR ..... John Fox, Jr.
SCENARIO BY .....Bernard McConville
CAMERAMAN ..... Charles Rosher
AS A WHOLE.....A real old-fashioned Pickford picture, excellently produced.
STORY.....Kentucky mountain locale with plenty of comedy, pathos and melodrama.
DIRECTION.....The intricacies of the plot get lost once or twice—otherwise very fine.
PHOTOGRAPHY ..... High class
LIGHTING ..... Most satisfactory
CAMERA WORK ..... Very good
STAR.....Shows all her famous moods and registers every point.
SUPPORT .....All commendable; Harold Goodwin great.
EXTERIORS ..... Pretty and atmospheric
INTERIORS ..... Few and sufficient
DETAIL ..... Good
CHARACTER OF STORY.....Should appeal to all but brutal action at end is unwarranted.
LENGTH OF PRODUCTION .....6,329 feet

"Heart o' the Hills" is a great audience picture, being of the exact type which brought Mary Pickford her present fame. The slapstick of "The Hoodlum" and "Daddy Long Legs" is relegated quite out of sight and in its place appear again the cuteisms and mannerisms that Mary made famous long ago and which no other screen actress has ever imitated.

The story is laid in the Kentucky mountains and introduces Mary as Mavis Hawn, a twelve or thirteen-year-old youngster, who says "we-uns" in the subtitles and acts accordingly. Everyone is going to get the real humor in the scene where the two youngsters sit by the little pond preparatory to fishing and Mavis refuses to put the worm on the hook to the evident disgust of her companion.

Then later there is the regular old-fashioned barn dance shindig in one of the little cabins. There is a lot of good comedy here, good because it is done so well not because it is original by any means. Mary slaps the city youngster's face when he puts his arm around her preparatory to dancing and her mountain swain gets terribly jealous.

The melodrama then enters the action in the shape of a dishonest capitalist from the lowlands who aims to get control of the land owned by Mavis' mother because of its coal deposits. Steve, the boy's father, and planted as the villain because it is supposed he killed Mavis' father, marries the girl's mother and thus gets control of the property for his dishonest master. The mountaineers band together at night in the white robes of the Night Riders and drive the intruders out of the locality, killing the dishonest capitalist. Mavis is arrested and tried in the mountain court house for the murder. There is some fine pathos in this sequence and subsequently a bouquet of unexpected laughs when the prosecutor believing he has convinced the jury of Mavis' guilt, is suddenly astonished to find every man in the box accusing himself of the crime.

The action then becomes a little anti-climatic in character when it shows Mavis going off to school and seeing a railroad train for the first time and picturing her fright over it. This is good for laughs, however, and folks may forget the let down. There's a skip of six years then and Mavis returns home just in time to rescue her mother from her husband's terrible brutality while the mountain boy, returning at the same time, finishes his father off with a sure shot. This part of the film is a trifle brutal, all things considered, and it would have been considerably better if some of the flashes of the man maltreating the woman had been eliminated. Of course, the childhood romance comes to a happy conclusion and the picture finishes with a grand laugh.

Promise a Typical Pickford Picture; They'll Like It

Box Office Analysis for the Exhibitor

Any special stunts or unusual advertising that you do on this will surely be worth while for any crowd is going to like it. It might be a good idea to play it up as the "typical Pickford picture" and distinguish it in some way from her two immediately previous releases which contained quite a lot of slapstick action.

Be sure to let 'em know that the picture contains a lot of comedy and in regard to the juvenile humor in the first reels point out the fact that it is an excellent picture for the children.

This certainly is a sure-fire for your matinee crowds. Direct your advertising appeal to women, and the men and children will just naturally be there.

Is the woman crucified on the cross of gold?

Every woman will want to know the answer to this age-old but ever pertinent question.

A current release and the topic of the hour.

WHEN the human race dwelt in caves, man stalked his mate with the club or stone hatchet. He clove the woman of his choice on the head and dragged her off to his lair to be His woman, to fetch and carry and bear his children.

Woman was the slave to man, to his desires, his passions, his brute strength.

And woman today—Has her position changed? Does man still stalk her—not with the club—but with the lure of gold and position?

Is she yet free to choose her mate, or is she so enmeshed in the web of social custom that she is forced to sell herself to the highest bidder in The Beauty Market?

Production Artistic, But Is Not Entertainment

Robert Gordon and Sylvia Breamer in
"DAWN"
Blackton Prod.—Pathe

DIRECTOR ..... J. Stuart Blackton
AUTHOR ..... Eleanor H. Porter
SCENARIO BY ..... Stanley Olmstead
CAMERAMAN ..... William S. Adams
AS A WHOLE..... Well screened, but rather gruesome with elementary comedy relief and scarcely any action.
STORY..... Adapted from novel of same name; hardly suited for screen production.
DIRECTION..... Handled situations well but had little material to work on.
PHOTOGRAPHY ..... First rate
LIGHTINGS..... Very good usually; harsh on faces at times.
CAMERA WORK ..... Good
STARS..... Gordon has role that arouses sympathy; Sylvia Breamer handles character well.
SUPPORT..... Acceptable; Harry Davenport does good work as father; Fanny Rice splendid.
EXTERIORS ..... Excellent
INTERIORS ..... Well staged
DETAIL..... Devoted sufficient time to small matters to round out production nicely. Shot of blind audience should be omitted.
CHARACTER OF STORY..... Constant alluding to blindness creates morbid atmosphere.
LENGTH OF PRODUCTION..... 5,537 feet

Eleanor H. Porter wrote "Dawn," the novel from which this picture has been adapted and while the story may not have been in any way displeasing in its book form, the screen version, although it arouses sentiment, is not really entertainment, as sought by the average motion picture fan. The lesson taught in the production is an uplifting one, but for the person who seeks amusement, it is not there.

Robert Gordon for the greater part of the time, plays a blind boy and it is doubtful whether the spectator will want the hero without sight. Sylvia Breamer in the feminine lead is pleasing and the production, from a technical point of view, is creditable.

Keith Burton, who had been refused for the army because of his eyesight, falls from a tree while at play and after some time, his vision becomes dimmed. The fall evidently has had a bad effect upon his eyesight, for before long he wakes up to find that he is totally blind. Dorothy Parkman, his childhood chum and sweetheart, who previously has remarked something to the effect that she cannot stand blind people has deeply offended Keith and he totally refuses to see her when afflicted.

Meanwhile, Dorothy induces her father, an eye specialist, to operate on Keith, and pretends that she is a Miss Stewart. Unfortunately, the efforts to restore the boy's sight prove unsuccessful. Dorothy continues to nurse him and although he suspects that she is his sweetheart at first, he soon begins to think that she cannot be the girl whom he thinks selfish and unkind.

Keith finally returns home and "Miss Stewart" accompanies him. Through the mistake of her sister, Keith finds out that she is really Dorothy, and thinking that she has been maliciously deceiving him, he is offended and leaves her.

Dorothy's name later is linked with that of Keith's father and he begins to think that the two love each other. He learns one day, however, that the reason for the meetings of the two is to form a home for the blind and that Dorothy still loves him and plans to become his wife. He sees that there is work; that he, too, though blind, can do something in the world.

Included in the support are Harry Davenport, who plays the boy's father well, and Fanny Rice, Flora Finch, Gladys Valerie, James Furey, Gus Alexander, Eddie Dunn and others.

Better Go Easy With This If You Book It

Box Office Analysis for the Exhibitor

The atmosphere maintained in this makes it extremely doubtful as to whether your crowd will accept it as entertainment. It has been screened in good style and possesses much sentiment. That may get it across with some of your fans, but it is almost certain that the greater portion of your crowd will not consider it as amusement.

Should you decide to book it, you should of course play up the fact that it is a J. Stuart Blackton production. Blackton has done some work of a very high order and if your crowd is familiar with his stuff, his name is likely to draw.

In exploiting, don't fail to mention Sylvia Breamer, who gives a commendable performance and you might also mention Gordon for his character will strike the hearts of your audience. You can promise them a high-class production, but don't play up any suggestion as to what the story is about too strongly.

Eleanor H. Porter's novel from which the story has been taken is known to many and you will find it to your advantage to keep them aware of that fact in advertising.

Arthur F. Beck
presents

LEAH BAIRD
in
The Capitol

From the notable stage success by
AUGUSTUS THOMAS
Directed by George Irving

Everything in the world that this beautiful woman had she staked for her husband—his love, her honor, her home and her happiness!

And he did not know.

A protected, sheltered, guarded good woman walked into the open jaws of danger—and won!

All this picture needs from an exhibitor is just a fair or better than fair amount of intelligent newspaper advertising.

See the picture in your nearest exchange.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchange, Incorporated

Set your mind to thinking of the advertising values—exploitation stunts—the power of popular appeal—the money-making power in the title of this splendidly-made and directed production by one of the most successful and highly-paid of all screen authors:

Robert Brunton
presentation of

J. WARREN KERRIGAN

And His Own Company in

THE LORD LOVES THE IRISH

by **MONTE M. KATTERJOHN**

Directed by Ernest C. Warde

And after realizing all these values see a print of the picture and realize that this picture more than backs up all thees forecasts. Then book it for a quick play date. Many first runs have done so already.

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated.*

Adolph Zukor
presents

IRENE CASTLE

in "The Invisible Bond"

A Paramount-Artcraft Picture

"A GOOD, human story, well acted, well presented. Irene Castle's work surpasses anything else of hers this reviewer has seen."—Virginia Dale in the *Chicago Evening Journal.*

"A finely wrought and well thought-out society drama. It will be well attended and leave 'a good taste'."—*Exhibitors Herald.*

Founded on "The See Saw" by Sophie Kerr Underwood

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Adapted and directed by Charles Maigne

Lots of Punch in Anti-Bolshevist Production

Guy Empey in
"THE UNDERCURRENT"
Select

DIRECTOR ..... Wilfred North
AUTHOR ..... Guy Empey
SCENARIO BY .....William Addison Lathrop
CAMERAMAN ..... Jack Brown
AS A WHOLE.....Propaganda picture against Bolshevism but full of real punch and entertainment.
STORY....Fast moving exposition of subtle methods used by the "Reds" to win converts, and showing the rottenness of their entire doctrine
DIRECTION.....Picture moves quickly and is not permitted to drag. Big climax scene loses force by its theatricalness.
PHOTOGRAPHY ..... Fair, nothing unusual
LIGHTING .....Just fair
CAMERA WORK .....Mob and fight scenes well handled.
STAR.....Not a great actor but obtains and holds sympathy of audience.
SUPPORT.....Florence Evelyn Martin has one very good scene; Betty Blythe has a lure and appeal that is pleasing.
EXTERIORS....Conformed with demands of story
INTERIORS ..... Sufficient
CHARACTER OF STORY, Entertaining propaganda
DETAIL.....Good in parts but could have been improved.
LENGTH OF PRODUCTION.....About 5,800 feet

This is good stuff and there is no reason why you should not pack them in with this. Play it as a big special and go in for a big exploitation campaign, for although the picture in so far as its production value is concerned, does not quite come up to the mark of special, still the subject matter it contains is so timely, and the star so well known, and the action so rapid, that your crowd will forget its minor faults in its absorption in the timeliness of the story.

It is a propaganda picture against Bolshevism and the activity of the Reds, but full of punch and entertainment. Because of the timeliness of the subject and the story it tells, the picture should be played in every theater in the country. It will do much toward counteracting the dangerous and destructive doctrine of the Reds and in addition should be extremely profitable to any exhibitor handling it properly.

There are several minor features that could have been greatly improved upon. Another point that was weak was where a series of titles were shown pointing out exactly what Bolshevism means. These were shown behind a screen of passing clouds and were exceedingly difficult to read. They were important enough to have been made to stand out in the clearest type.

Jack Duncan, played by Guy Empey, is a returned soldier with a wife and child to look after. He gets a job in the steel mills. The Reds have adopted a policy of enlisting as many returned soldiers in their cause as possible and they want Duncan, because of his popularity. In order to get him they resort to the lowest kind of underhand work. He is made to lose his job just at the time when payments on his house are coming due. Subtlely they impress on his mind the injustice of the treatment he has received and working upon this feeling finally get him to join their cause.

While openly they are talking law and order secretly they are planning to let loose horrors worse than those of Russia if such a thing is possible. Duncan finds out their real plans just as they are about to be put into execution and by quick work in getting troops from a nearby camp manages to frustrate it and capture the leaders.

Guy Empey in the leading role was acceptable at all times. He was ably supported by Florence Evelyn Martin and Betty Blythe.

Loosen Up on Your Bankroll for this One and You Will Pack Them In

Box Office Analysis for the Exhibitor

You have two big exploitation features in this that are so big that there should be no excuse for not being able to pack them in. One, that it deals with the activities of the Bolshevists in this country, and the death and desolation it will cause if not nipped in the bud.

The second is that Guy Empey plays the leading role. You remember the big success of "Over the Top," and the fact that his book of the same name went like wildfire. You can capitalize on this to the limit.

Get all of the exploitation aids that you can from your exchange and go to it. Let them know that the picture is coming and what it is all about. Play up big the subject matter and do not forget that you have the front page of every newspaper in the country helping you every day.

Murray W. Garsson

Presents for the State Rights Market

A Supreme Picture

"The BLINDNESS of YOUTH"

Expectancy and interest hold the spectator steadfast until the climax of this beautiful Love story.

A Picture you'll be glad to book

Murray W. Garsson
Presents

"The BLINDNESS of YOUTH"

The Story of a Society girl and the unbounding love of a poor youth that ends in a ~
Well you must See It.

It has happened in your town

For Territorial Rights
Write or Wire
Murray W. Garsson Gen'l. Mgr

FOUNDATION FILM CORPORATION
1600 BROADWAY
NEW YORK
Phone Bryant 4620

Wild Meller Based on Thaw-Nesbit Murder Trial Theme

Dolores Cassinelli in

"THE RIGHT TO LIE"

Capellani Prod Pathe

DIRECTOR ..... Edwin Carewe
AUTHOR ..... Jane Murfin
SCENARIO BY ..... John Norwood
CAMERAMAN ..... Lucien Andriot
sational melodrama.
STORY.....Based on the same theme as the Harry Thaw-Evelyn Nesbit murder trial.
DIRECTION.....Mostly good but too long and drawn out.
PHOTOGRAPHY ..... Excellent throughout
LIGHTING .....Very good
CAMERAWORK .....Some very fine shots
STAR.....Beautiful always; appealing at times; pleases throughout.
SUPPORT ..... Consistently good
EXTERIORS ..... Very few but beautiful
INTERIORS ..... Rich and elaborate
DETAIL.....Too much; causes picture to drag and much of it unnecessary.
CHARACTER OF STORY.....Lurid sensational melodrama.
LENGTH OF PRODUCTION.....6,605 feet

The only fault to find with this is that it is old stuff done over again. There is nothing new except that it has been elaborately and beautifully produced with exceptionally good photography, lighting, camerawork and settings.

If you discount the story which is a lurid and sensational melodrama having the same theme as the notorious murder trail of Harry Thaw and Evelyn Nesbit, you have a good picture, but it is pretty hard to discount the story.

Of course, Dolores Cassinelli helps things along a whole lot. She is very beautiful, wears some elaborate creations and at times shows a semblance of acting. And it must be said that the director has taken full advantage of her beauty and does not miss an opportunity to put it over. He has been backed up in this respect by the cameraman.

Jane Murfin's story is punk and does no credit to the screen but it may be liked by a lot of people. It is lurid and sensational enough to appeal to the popular taste. Nevertheless it is not a picture for innocent young girls to see.

The story is more or less complicated with plot and counter plot mixing things up in great shape. In his youth John Drake, at the time the story opens, worth more millions than he can count, married an Italian singer. Because of a conspiracy of their parents each was made to think that the other was dead. By fortuitous circumstances the woman learns of her error on her death bed. She sends for Drake and tells him of a daughter Carlotta now twenty years old. Drake dies but confesses the legitimacy of the girl, Dolores Cassinelli, to his wife before expiring.

Carlotta develops into a great musician and Curtis, a westerner, marries her. It was the speediest love making ever. Crosby Dana has a photograph slightly compromising which Carlotta does not want her husband to see. Using this as a lever, Dana is with her so much that they become talked about and friend husband becomes jealous. At last friend husband gets drunk and kills Dana.

At the trial Carlotta in order to save him from the chair perjures herself and says that she had had illicit relations with both Drake and Dana. The jury brings in a verdict of not guilty. Then friend husband's lawyer goes to him and tells him that all of his wife's testimony was rank perjury. Friend husband goes in search of her, finds her and the usual happy clutch follows.

In the cast were Warren Cooke, Joseph King, Grace Reals, George De Neubourg, Claire Grenville, Frank Mills, Violet Reed and John A. Boone.

Lurid Sensational Melodrama that You Had Better See First

Box Office Analysis for the Exhibitor

Dolores Cassinelli is worthy of much better stuff. If they would give this woman the right kind of good clean wholesome stories she could be built into a big box office attraction. If you do run it, play her up big for her beauty alone will get her over. In addition she wears some very beautiful gowns.

This one will probably go big in a downtown house where you have a more or less transient audience. If you have a select neighborhood house catering to the family trade it would be wise to look it over first as it is not just the kind of a picture for innocent young girls to get excited over.

Unless you are positive that your crowd is the kind that will like the stuff contained in this picture lay low on the story. If they do like that kind of stuff go to it.

Cave-Man Stuff Done Over Again Barely Satisfies

Madlaine Traverse in
"LOST MONEY"
Fox

DIRECTOR ..... Edmund Lawrence
AUTHOR ..... Denison Clift
Scenario by ..... Denison Clift
CAMERAMAN ..... Walter Williams
AS A WHOLE..... Mildly interesting but not gripping; will get by as program offering.
STORY..... Not new; familiar idea of kidnapping the girl in payment of a debt.
DIRECTION..... Might have put more snap into some fair opportunities.
PHOTOGRAPHY..... Sometimes out of focus
LIGHTINGS ..... Only fair
CAMERA WORK ..... Ordinary
STAR..... Played the part rather well but screened badly at times.
SUPPORT..... George McDaniel handled the heavy very well; others satisfactory.
EXTERIORS.... Hardly looked like African country
INTERIORS ..... Conventionally correct
DETAIL ..... Nothing noticeably wrong
CHARACTER OF STORY..... Not tensely dramatic but contains no offensive elements.
LENGTH OF PRODUCTION..... About 5,000 feet

There is nothing new in Denison Clift's "Lost Money" except perhaps the locale of the story which is laid in South Africa. This is the second release this month containing the kidnapped girl idea with the kidnapper and his victim falling in love with each other at the end. In each instance the girl's father swindled the hero and the girl became the object of revenge, this time ending up on a desert.

"Lost Money" is evidently intended to be dramatic but it lacks suspense throughout and even the bigger moments couldn't be called tense. And the fault can hardly be the director's this time because after the first reel, folks will know pretty well what to expect at the end of the picture. The story is weak and the plot is so old it should be given a comfortable home in an institution for the aged. Somebody with some brand new ideas ought to get in touch with the Fox scenario department.

Ox Lanyon, owner of the Pleiades diamond mines, starts off with a rescue party to recover some prospectors who have been lost in the jungle. Before departing he deeds his property in trust to Graham Atherstone, Madlaine's father, fearing that he may never return.

The miner is given up as dead but after some time returns to find that Atherstone has appropriated his fortune, whereupon Ox forces the daughter to go away with him. They lose their way and wander for days on the desert and are about dying of thirst when hero discovers some water which he gives to shero, going without it himself.

The water-hole turns out to be a diamond mine and by the time their whereabouts is discovered, Ox and Madlaine have accumulated quite a wealth of diamonds. To save hero's life the girl says she is his wife but the author wasn't ready for the ending just yet so he has shero go back to papa and leave the Hubby-by-proxy by his lonesome.

Madlaine gets back home just in time for some excitement. The mine workers revolt and attack Atherstone's home and the place is a mass of flames when hero, unable to live without his kidnapped love, returns just in time to save the lady.

Don't Promise Much for This and You Won't Go Wrong

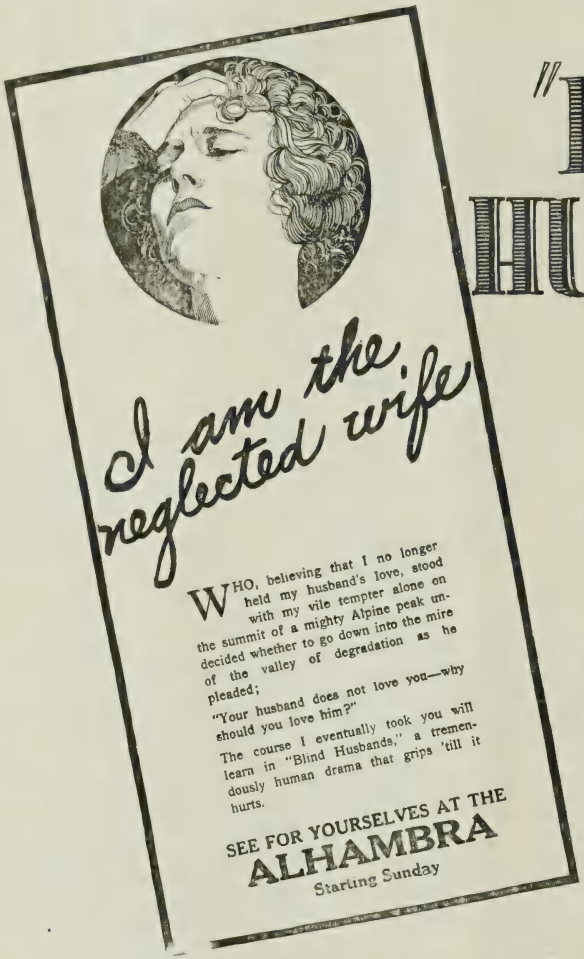
Box Office Analysis for the Exhibitor

"Lost Money" isn't a big picture, and it won't cause any particular impression but you might play it and get away with it. The story is old to be true, but it may be a coincident that you have never shown anything like it and in that case it will prove fairly interesting to those who like this sort of thing.

You can state that the locale is an African diamond mine with the hero and shero lost on the desert. This may get some of them in but for those who know, don't promise anything in particular. For those of your audience that like the cave-man stuff you are safe in saying that hero pulls a daring kidnapping stunt.

If the star's name means anything in your community use it to good advantage and for catchlines try: "Her father stole his fortune. Hero stole the girl. The girl stole hero's love. All this in Madlaine Traverse's latest Fox production, 'Lost Money'." Or: "Would you lie to save the life of the man who had kidnapped you? See 'Lost Money' at the blank theater."

an Exhibitor-written Ad for "BLIND HUSBANDS"



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Here is a reproduction of the first of a series of four teaser newspaper ads written and run by Saxe's Alhambra Theatre, Milwaukee, exploiting "Blind Husbands." The three other ads were captioned "I Am the Neglectful Husband"—"I Am Stroheim"—"I Am the One Who Put Him Wise."

THE RESULT.

"Blind Husbands" opened and played to capacity business turning hundreds away. Indications point to record breaking attendances for the run.

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The Picture you'll Never Forget

H. B. Warner Pleases in Slight Society Drama Based on Unusual Situation

H. B. Warner in
"A FUGITIVE FROM MATRIMONY"
Robertson-Cole

DIRECTOR ..... Henry King
AUTHOR ..... Fred Myton
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Victor Milner
AS A WHOLE.....Well produced society drama
STORY.....Wealthy young man mistaken for escaped convict and the complications that follow.
DIRECTION.....Good straightaway story telling situations well handled.
PHOTOGRAPHY ..... Good throughout
LIGHTING ..... Sufficient
CAMERA WORK ..... Fair
STAR.....Obtains and holds sympathy
SUPPORT ..... Capable
EXTERIORS ..... Very well selected
INTERIORS ..... Rich and artistic
DETAIL ..... Good
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....4,979 feet

This is a good picture as pictures go and will undoubtedly please. The story is slightly unusual somewhat improbable but amusing and entertaining throughout.

H. B. Warner pleases all the way through and gives a very creditable performance. His little mannerisms are such that the attention of the audience becomes centered on them and they succeed in holding the attention. Seena Owen made a good foil for him and backed him up in good shape. In addition she wore some very pretty gowns and played the young society girl to good effect.

Of course there are parts of the story that are exaggerated a trifle and situations that are slightly improbable but that is more or less to be expected in a picture of this kind.

Mr. and Mrs. Riggs have recently acquired an enormous quantity of money by means of Oklahoma oil wells and the newly made Mrs. Millionaire has her heart centered on breaking into New York society.

Her best bet—or hope—is her pretty daughter will marry some young man of an old Knickerbocker family; it doesn't make much difference who, as long as he is in the social register.

Stephen Van Courtlandt, played by the star, is such a young man. But the trouble is that he is more or less girl shy.

The locale of the picture is in Ossining. One day while Stephen is fishing on his estate, a prisoner known as the Cricket, escapes from Sing Sing. He runs into Stephen and persuades the latter to change clothes with him. The Cricket escapes but Stephen is chased about by the prison guards who think he is the prisoner.

Finally he takes refuge in the Riggs' house and is discovered by Barabara, the daughter, in her bedroom. She gets him a suit of clothes and he is just about to take his departure when Barbara's mother enters. He tells her his real name and she insists, in order that her daughter's name be protected, that their engagement be announced at once.

There is the main situation. Barbara thinks he is a real convict and he can do nothing to dispel that belief. Several amusing situations follow. The climax is reached when all of Mrs. Riggs' jewels are stolen. Suspicion points to Van Courtlandt, but naturally he didn't take them.

The scene then shifts to a den of thieves on the east side of New York and a couple of good rough and tumble fights follow. All of the complications are finally straightened out and girl shy Stephen finally finds out that he really and truly loves the oil king's daughter. So the picture closes with everybody happy.

The photography is consistently good throughout. There were one or two long shots that would have been much better if the cameraman had not tried to get too much scenic beauty into his pictures and too little of his characters.

They Will Probably Like This One; Play Up Warner Good and Strong

Box Office Analysis for the Exhibitor

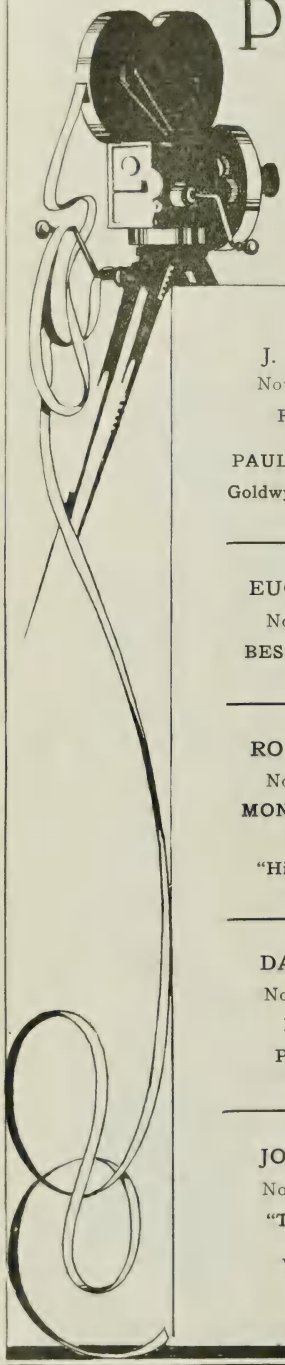
Play up H. B. Warner, the star. They will like him in this one sure, for he handles himself with a certainty that will surely please. Use the title also. It has pulling power.

Promise them a picture just a little different from the ordinary run of society dramas and tell them that it has plenty of situations that will cause a smile and a snicker.

Catch line ideas: "Wealthy young society man is mistaken for a nescaped convict. See how H. B. Warner sets himself out of this hole in 'A Fugitive From Matrimony'."

Do not splurge too much on this as it is not a big picture but spend enough to let them know that you have it coming and tell them that they will like it.

"CAMERA WORK" "LIGHTINGS" "PHOTOGRAPHY"



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"Sunnyside"

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MARSHALL NEILAN
"The Rivers End"

Ancient Story Idea Affords Star Opportunities Suiting His Virile Personality

William Farnum in

"WINGS OF THE MORNING"

Fox

DIRECTOR .....J. Gordon Edwards
AUTHOR ..... Louis Tracy
SCENARIO BY .....Charles Kenyon
CAMERAMAN ..... John W. Boyle
AS A WHOLE.....Probably will hold attention especially in latter reels.
STORY.....Rather sentimental stuff that won't impress.
DIRECTION....Pirate sequence well handled; puts force into much of the action.
PHOTOGRAPHY ..... Usually good
LIGHTINGS ..... Straight stuff
CAMERA WORK .....Composition of scenes very good.
STAR.....Lends force to his part; makes a pretty "stocky" sailor.
SUPPORT....Louise Lovely took things very easy; fairly capable cast.
EXTERIORS.....Very appropriate background especially scenes on island.
INTERIORS.....Conventionally correct
DETAIL.....Some superfluous titles; pirate types appear artificial; no very bad errors.
CHARACTER OF STORY.....Heroic officer faces shame rather than disgrace the name of his commander's wife.
LENGTH OF PRODUCTION.....About 6,000 feet

Once more Bill Farnum pulls the big heroic stuff and this time sacrifices his military commission to protect a lady's name. All very pretty indeed, but there isn't the slightest semblance of conviction of such an act. It's regular "movie" plot.

The only possible excuse they could offer for making this is the fact that it suits the personality of the star and affords him numerous opportunities to display his skill as a life-saver. Farnum plays the part of the British officer with dignity and meets the more dramatic moments with his usual force.

Bill is a Captain attached to the British garrison at Singapore with Hershall Mayal as the Colonel whose wife, Lady Constabel, is carrying on an affair with Lord Ventnor, also in the service. When the Colonel leaves for a short trip, Bill instructs his orderly to watch the action of Ventnor and the Colonel's wife. In pursuance of these instructions the orderly is killed by Ventnor's servant.

The Colonel returns unexpectedly and during the investigation which follows, Ventnor's cap is found in the woman's boudoir whereupon Ventnor frames up a story agreeable to his lady friend, whereby they claim that Bill was annoying Lady Constabel and Lord Ventnor interfered. Rather than "snitch" on a lady poor Bill suffers the disgrace of a court-martial.

Under an assumed name hero joins the crew of the steamship "Sidar" and on one of the trips the vessel is wrecked and the sole survivors are Farnum and Iris Deane, daughter of Sir Arthur Deane, owner of the vessel. They are cast upon a desert island and with the salvage from the wrecked ship they make themselves at home and everything goes along smoothly until they discover evidences of Dyak pirates in the vicinity.

While Iris is alone on the beach the pirates come upon her and proceed to carry her off but Bill comes to the rescue. The remainder of the picture consists of a series of rescues and a battle with the pirates.

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Play Up the Pirate Sequence for Adventure Lovers

Box Office Analysis for the Exhibitor

William Farnum in
"WINGS OF THE MORNING"
Fox

They never seem to tire of the shipwreck-man and woman-survivor idea and in "Wings of the Morning" they dress it up with a pirate fight on the desert island This adventure bit is about the best thing in the picture in that it provides a few thrills and gives the star a chance to display his virile personality to good advantage. The action in the earlier reels is so ludicrous that instead of gaining sympathy for the hero most folks will feel like kicking him.

The star certainly has a loyal and strong following and you can probably play "Wings of the Morning" and satisfy the majority because outside of the antiquity of the story, the action on the island affords hero the kind of opportunities that please his admirers. There is considerable action in the fight between Bill and the pirates and there is also an encounter with an octopus.

You have an appeal for youthful patronage in the pirate sequence and you may be sure that this part will please the younger people. There is nothing in the entire picture which can injure immature minds.

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Conventional Meller Shows Little That is New

Florence Billings in
"THE HEART OF A GYPSY"
Chas. Miller Prod.—Hallmark

DIRECTOR .....Harry McRae Webster
AUTHOR ..... Elizabeth Donaher
SCENARIO BY .....Not credited
CAMERAMAN .....Edward C. Earle
AS A WHOLE.....Conventional melodrama with slightly different angle.
STORY.....Usual murder and trial with innocent heroine nearly convicted on circumstantial evidence.
DIRECTION.....Nothing remarkable; one or two instances of carelessness.
PHOTOGRAPHY ..... Average
LIGHTINGS ..... Sufficient
STAR.....Nothing to become excited over
SUPPORT ..... Fair
EXTERIORS ..... Satisfactory
INTERIORS ..... Sufficient
DETAIL .....Careless in some parts
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION....About 4,800 feet

This one is just an ordinary program picture, a conventional melodrama containing the much overworked murder committed in front of the eyes of the audience and the much overworked trial in which the innocent heroine is nearly convicted of the crime on circumstantial evidence only to be saved at the last moment by friend hero obtaining the necessary bit of evidence.

Still there is a large class of theater goers who like this sort of stuff and the fact that they have seen practically the same thing time after time does not seem to pall on them. For this reason you will probably be able to get by with this offering without any kicks coming to you as they go out.

The picture differs from the vast number of its kind that have gone before in that much of the action transpires in and around a band of gypsies. The costumes of these people put a bit of life and color into an offering that would be extremely dead without it.

Rosalind Dane is a wealthy young widow whose husband is supposed to have been lost on a mission to Russia. A band of gypsies appears in the neighborhood and for some reason which she cannot explain she is immensely attracted to them.

Traveling with the band is a young man who calls himself Ben Galli. He and Rosalind fall in love at first sight and every time they see each other their passion increases.

In the midst of a lawn fete which Rosalind is giving her husband returns unexpectedly. It develops that he was not killed, but turned traitor to his country and sold out to the Bolsheviki.

Rosalind learns of this and refuses to have anything to do with him. He likewise learns of her infatuation for the gypsy and threatens divorce, stating that he will retain the custody of the child. Rosalind says that she will kill him before permitting him to have her little daughter.

He tries to double cross the Bolsheviki and one of their agents murders him. With his last dying gasp he resolves to revenge himself on his wife and starts to write to her. On this evidence she is arrested and is just about to be convicted when Ben Galli produces Mario, another gypsy, who was an eye-witness to the crime and clears Rosalind.

Of course, no one in real life could have been convicted of murder on the slight evidence which was presented against shero. The handling of this part of the picture was extremely careless and could have been much improved upon. More attention to detail in this respect would have made a more finished offering.

Just an Ordinary Program Meller with a Slightly Different Setting

Box Office Analysis for the Exhibitor

There is not a great deal to this one and about all you can do with it is to let it slip by without saying much. You certainly cannot promise them much, for the picture is not strong enough for that and if you worked them up to think they had something big coming they would sure be disappointed.

Therefore treat it gently and you can probably get by with your regular business without kicks. It is nothing on which you want to spend any money, other than your regular announcement stuff.

There is no profit for you either in popularizing the star. She is not there. The only thing that you can do to try and bring in business is to play up the gypsy angle of the picture. Ever since the theater and the opera first began there have been plays built around gypsies. For some unknown reason the public likes it. Therefore you can tell them that this is a gypsy picture and play up the romance that the public believes these people are endowed with.

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Wild and Woolly Western Overacted

Beatriz Michelena in
"THE HEART OF JUANITA"
Robertson-Cole

DIRECTOR ..... George E. Middleton
AUTHORS.....Captain Leslie Peacocke and Earle Snell.
SCENARIO BY..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.....Wild and woolly melodrama of the old West.
STORY ..... Typical western dance hall type
DIRECTION ..... Satisfactory
PHOTOGRAPHY.....Mostly good but spoiled in spots by poor lighting.
LIGHTING ..... Poor
CAMERA WORK .....Averaged good
STAR....Over acts and smokes too many cigarettes
SUPPORT ..... Satisfactory
EXTERIORS....Well selected; some of great beauty
INTERIORS....Consistent with demands of picture
DETAIL.....Main characters change affections too readily and audience laughs in wrong places.
CHARACTER OF STORY.....Nothing to offend
LENGTH OF PRODUCTION.....4,850 feet

This is a wild and woolly western melodrama of the typical dance hall type, and because it is a western you can undoubtedly get by with it as an average program offering.

Owing to the fact that the main characters in the story change their affections for each other more or less rapidly causing the audience to laugh in the wrong places the quality of the picture is appreciably lessened. It is unfortunate that this mistake should have been made as otherwise it would have been an eccept-able picture of its kind.

Beatriz Michelena has done much better work than she shows in this one. She over-acted all the way through and the cost of production must have been affected by the countless number of cigarettes she smoked. It seemed as if she was forever lighting a new one. Constant repetition of this kind always palls.

The picture was very poorly tinted in parts and much of the photography would have been excellent if it had not been spoiled by extremely poor lighting.

Juanita is supposed to be a high cast Mexican girl of Castilian blood. She falls in love with Jim Ross, gambler and owner of the dance hall. She dances there and is a prime favorite with all the boys believing that Jim is going to marry her.

Then Blondie, a regular dance hall girl, blows in from Frisco and Jim casts off Juanita for the blond. In a fit of jealousy Juanita stabs him and then flees. She takes refuge with Calvert, a hermit trapper, and falls in love with him. But Calvert is in love with Irene, the parson's daughter, who, while dallying with him has become engaged to the Sheriff. There's complication enough for any struggling moving picture play.

In the end of course these complications are satisfactorily straightened out. Calvert as soon as his eyes are properly opened to Irene's deceitfulness disdainfully hands her the mitten and transfers his affections to Juanita.

There are two corking good fights in the picture, one between Calvert and Jim and the other immediately afterwards between Calvert and the Sheriff. While these fights are going on Juanita is standing off the entire sheriff's posse with a gun.

In the end she is banished because she had tried twice to kill Jim. She leaves in company with the sheriff and is escorted to the border but is almost immediately joined by Calvert who finds that he cannot live without her. The closing scenes of the picture were very beautifully done and somewhat compensate for the things that have gone before.

Others in the cast not previously mentioned were Albert Morrison, Andrew Robson, Clarence Arpar, Irene Outtrim and William Pike.

Western Dance Hall Meller Will Do As a Program Offering

Box Office Analysis for the Exhibitor

Because this is a western you can get by with it as an ordinary program picture but do not expect to do any more than that unless you have a crowd that is easily pleased and will take anything you hand them.

Play up the fact that it is a western dealing with the days of the old romantic west. Of course, this dance hall stuff has been done over and over again but it still seems to get by.

Use the name of the star prominently. Although she is not widely known in pictures still she has done some very good work in the past.

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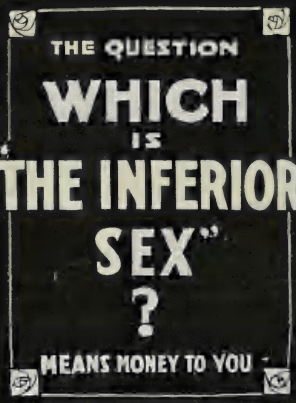

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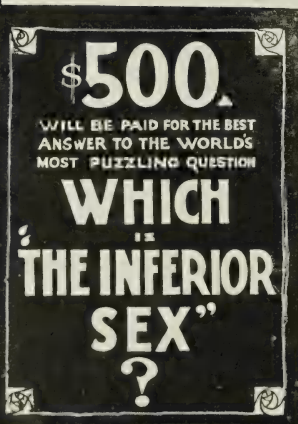

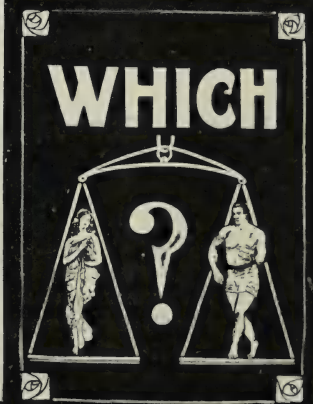

Poor Production and Story that Proves Unhappy Choice for Star

Mary MacLaren in
"THE POINTING FINGER"
Universal

DIRECTOR ..... Edward Morrissey
SUPERVISED BY.....Tod Browning
AUTHOR .....Frank R. Adams
SCENARIO BY ..... Violet Clark
CAMERAMAN ..... Howard Oswald
AS A WHOLE.....Silly affair that overreaches and fails to arouse even ordinary interest.
STORY.....Very regretable choice for the star
DIRECTION.....Allowed players, especially the star, to emote until it became funny.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Nothing wrong
CAMERA WORK ..... Ordinary
STAR.....Didn't succeed very well in a part thoroughly unsuited to her personality.
SUPPORT ..... No particularly meritorious work.
EXTERIORS ..... Very few
INTERIORS ..... Conventional sets
DETAIL.....Two reels would have sufficed for all that transpires in this one.
CHARACTER OF STORY....Oft repeated orphan child idea mixed up with a bug-hunting old codger.
LENGTH OF PRODUCTION.....About 4,800 feet

Universal probably didn't intend this for a comedy but it's so darned nonsensical all the way through that folks will feel inclined to laugh at it instead of sympathizing with the poor little orphan girl played by Mary MacLaren. The part is not at all suited to Miss MacLaren's personality.

The story of the little girl who, tired of the orphanage drudgery, makes her escape is coupled with another familiar picture idea, that of the eccentric bug-collector. The most important weakness is the lack of some good comedy incidents to relieve the dull monotony of the dominant theme.

Mary is the oldest orphan in the Home of Brotherly Love. She has reached the age where pretty clothes appeal to her, the consequence of which is the author's excuse for writing "The Pointing Finger." Mary appropriates some of the matron's finery just to see how she looks but the result is so satisfactory that she decides to run away.

At the same time the girl disappears a large sum of money is stolen from the safe in the institution, by one of the officials. He makes it appear that the girl is the thief. The scene shifts to the city where Mary is seeking employment without much success, the main difficulty being that she has had no experience.

She finally sees an advertisement where no experience is required and she applies for the job. But the man who is seeking an assistant is an erratic old fellow who studies bugs and other creepy objects. Mary is too good looking for the place so she goes out and gets some old clothes, ties her hair up in a knot and with thick-rimmed specs she goes back to make another try.

This time she is approved of and starts in on her new life. Then old boy romance steps in and introduces the old man's nephew, David, who, by accident, discovers Mary is wearing a disguise, and falls in love with her. They work in a few complications here that are extremely convenient and don't add a thing to the value of the production. The girl's name is eventually cleared up—clutch.

Use Mary MacLaren's Name to Get Them In, But Don't Make Promises

Box Office Analysis for the Exhibitor

After looking at these five reels folks will be compelled to wonder what excuse the producer could possibly have had for making such a picture. There isn't a redeeming feature in the whole thing. The direction is bad and the story material ridiculous. And the star certainly should never have been given a part like this. It doesn't give her a single chance to do anything worth while and her portrayal of the orphan girl and later as the bug-chaser's assistant is badly overdrawn.

You may play this and get away with it at that if you haven't too critical a crowd. But by all means let them have an idea what it is all about and be on the safe side. The title will need some explaining because it will probably lead folks to expect something entirely foreign to what they'll really get. "The Pointing Finger" sounds as though there was a heaping good mystery story behind it so go easy.

Catchlines might work in effectively with this. You could use: "Beauty is not always an asset. Mary MacLaren was refused a position because she was too good looking. See how she remedied the situation in her latest picture playing at the Blank theater." Use the star's name extensively in your exploitation as this will be your best bet on this one.

Some Short Reels

"The Hawk's Trail," Burston—W. H.

Full of plots, action, hidden dens, thugs and all else that delight the serial enthusiast, Louis Burston's serial, "The Hawk's Trail," which stars King Baggot and features Rhea Mitchell and Grace Darmond, will undoubtedly prove successful. It is on the style of the usual productions of this sort and as regarded from the point of view of the serial fan, should be a hit. Burston has wisely taken advantage of the fact that anything Oriental is devoured with glee now-a-days and in two episodes, works in the far-east stuff. In one, the office of a bogus Swami is the scene of action and in another, a Chinese den sees the hero and heroine in the clutches of the wicked Mongolians. Some of the endings of the episodes are not as thrilling as they could have been made.

Nan Blair wrote the story and furnished enough of the hazy and mysterious in her plot to make that satisfactory. W. S. Van Dyke directed and William C. Thompson and Roland C. Price photographed it. Included in the cast are Stanton Beck, Fred Windemere, Harry Lorraine, George Seigman and others. Louis Burston supervised. The first four episodes are called respectively, "False Faces," "The Superman," "Yellow Shadows" and "Stained Hands." King Baggot is the hero, a criminologist, known as "The Hawk." His efforts to thwart "Iron" Dugan and his gang—to prevent them from depriving two girls of the fortune that is rightfully theirs, makes up the offering. Rhea Mitchell and Grace Darmond are the girls.

"Photoplay Magazine Screen Supplement No. 9," Educational

Many screen celebrities of note are shown at ease in this issue of Educatoinal's Photoplay Magazine Screen Supplement. There are also included shots of some of them before the camera and a fair-sized portion shows Cecil B. DeMille's company at work on "Male and Female." Others seen are Irving Cummings and his wife, Thomas Meighan, Eddie Polo, Mrs. Mildred Harris Chaplin, Bessie Barriscale and Howard Hickman, her husband. Pauline Frederick and her mother, Loretta Frederick, Jesse L. Lasky and others also occupy space on the film, also Joe Martin, the Universal ape. There is also a short cartoon by Wallace Carleton.

"Circus Day," Briggs—Famous Players

Several capable youngsters figure prominently in "Circus Day," another of Briggs' comedies in which the juvelines perform in splendid fashion. This is a sort of follow-up on "Before the Circus," a preceding Briggs subject, and is replete with humorous bits that will please. The older folks particularly will find it amusing, and if your audience does not consist entirely of children, you can probably use this to advantage.

"Paper Making," Ford—Goldwyn

Paper making, taken up in full, is a rather lengthy subject to deal with in one reel, but this Ford production goes into detail of the various processes. Well screened, the different parts of the work in making paper are not given very much footage, so that it is rather difficult to follow. The production was excellent, but some of its instructive value was nullified by the rapidity with which one process was left to depict another. All of the steps taken before wood and then rags are made into paper are seen.

"Gowns Venus Would Envy," Prizma

Every woman in your audience, and a great many of the men also, will enthuse over this Prizma production which deals with gowns made by the new Batik process. As far as the colored effects are concerned this is undoubtedly one of the best things yet done by Prizma. Some of the shots are truly remarkable, the tints natural and the entire subject splendidly screened. This should be a valuable addition to any program.

Pathe Review 25, Pathe

Pathe Review number 25 deals with a variety of topics and is quite interesting. It starts with a tinted scenic study and then shows the Weather Bureau at work. A botanical study follows and is instructive. There are some shots of the Marabou, an African bird, then a study in the analysis of motion. In the latter section the process of diving is seen, slowed up to one-eighth of its actual speed. The number does not lag, its variety being a decided asset.

"A Glutton for Punishment," Fox

One of the funniest Mutt and Jeff comedies yet turned out by Fox is "A Glutton for Punishment." The offering is full of humorous bits of business, built about a clever theme and has a finish that is a fitting climax and rather surprising. In this, Bud Fisher's creations are seen as the proprietors of a restaurant which does no business, while Beefsteak Benny, another restaurant owner nearby, is rushed almost to death by the steady flow of trade. What would other-

Some Short Reels

wise be another businessless day is made eventful by the arrival of a stout patron who eats almost everything in sight. Mutt acts as the waiter and Jeff, the chef, the food offered being perfectly fresh and good. But nobody eats in his own restaurant, and after relieving their customer of several bills, they prepare to go out to consume some food elsewhere. Before doing so, however, they inquire as to the identity of their guest and learn that he is their business rival, Beefsteak Benny.

"Burglars," Briggs-Famous Players

Briggs, the cartoonist, is providing the material for a set of comedies in which the mellow humor of the life of the American boy is the outstanding feature. "Burglars," one of the Briggs comedies, deals with the lad in the rural section, and for those who can enjoy quiet comedy, the sort of fun for which one has to dig instead of finding it on the surface, it will prove of considerable interest. The characters do all that is expected of them and the entire production leads up to one of Briggs' favorite subjects—the "When a 'feller' needs a friend" scene. The picture deals with a burglar scare in a village. The youngsters, when playing, imitate the feats of the burglars. They incur the displeasure of their parents and in the end Skinnay one of the leaders of the bunch, faces a spanking. The subject is just a trifle slow, but will please.

"Giving the Bride Away," Pathe

A fair theme is the basis of the story selected for a new "Snub" Pollard release, which for the greater part, consists of bits of slapstick comedy that are not unfamiliar to movie fans. The star gives a commendable performance and handles the situations well, but few of the incidents are really meritorious, so that even his good work fails to put over the laughs where they are necessary. A clever finish, not an entirely new bit of business, but worked out well and productive of a good effect at the culmination of the offering, helps materially. A colored youngster who figures in the story is quite funny. He might have been given more to do.

"The Great Radium Mystery," Universal

In the sixth episode of "The Great Radium Mystery," called "The Tunnel of Doom," the hero and heroine go through one perilous adventure after another and the manner in which one side and then the other has the upper hand will surely thrill. To face some of the dangers that are encountered by the leading pair and live does not seem possible.

"A Flash in the Dark" is the title of the seventh section and in it, the plot thickens. There is not as much action in this as in some of the preceeding episodes and it ends somewhat differently from the others. Closing it is a gun battle on a large scale in the home of the heroine.

"Tulagi," Robertson-Cole

Martin Johnson has explored the islands of the Southwest in making what he calls his "On the Border of Civilization" series and "Tulagi" is the first reel of the set of ten. Johnson has in it some excellent shots, the photography being of a high standard throughout and the cannibals, some of them partly civilized, are shown in various attitudes and plying some of their trades, as well as displaying some of their whims and ideas about style. It is a meritorious educational picture.

Pathe Review No. 27

All of the usual features of the Pathe Reviews are in issue number 27, which starts with a tinted scenic portion and then goes into a short and interesting animal study with rhymed and humorous titles, dealing with the rhinoceros and gnu. After that, comes a slow motion bit, showing George Bronder and J. S. Lincoln, amateur stars at throwing the javelin and Ralph Runyon, crack pole vaulter, pursuing the forms of athletics for which they are famous. Closing is a portion showing the care of babies at a hospital for that purpose in Newark. On the whole, a good review.

"A Roman Scandal," Christie—First National

Something novel in the way of farces on stage productions is to be found in a two-reel Christie special, released through First National exchanges called "A Roman Scandal." Colleen Moore is featured in the production which has numerous laughs and has been screened exceptionally well. The featured player handles her role splendidly and helps put the offering, directed by Al E. Christie and written by W. Scott Darling, over. Almost all of the humor centers about an opera company which comes to town and presents "The Fall of Rome." They burlesque it just slightly when depicting the efforts of the original cast, but slaughter it when the actors go on strike and amateurs take their places. The battle of the gladiators, and Ursus' throwing the mighty bull (which is a cow) have been filmed so as to get genuine laughs . You will make no mistake if you book this.

"Bound and Gagged," Pathe

Back to New York comes George Seitz, and after him Margaret Courtot followed by Harry Samuels, villain extraordinary, and others. The heroine barely has time to greet the American youth, who has practically lost the wager that he can go around the world without using his influence and without money, when

Some Short Reels

she is abducted by Carnero (Samuels) and Seitz promptly gives chase. He rushes after the automobile in which the girl and her captor are speeding away when the episode, the seventh and called "A Fatal Error," ends. This portion of the serial maintains about the same average as that of the other parts thus far.

"Slipping and Sliding in Switzerland," Educational

Switzerland, the land of mountains is the scene of this one reeler which combines many beautiful shots of Swiss territory, photographed from angles wisely chosen, with scenes showing the natives at play, ice-skating, on ski, sleigh-riding and climbing the rocky peaks. There is plenty of action and enough scenery included to make this acceptable to almost any audience. It is from Educational's "Library De Luxe" and fully up to the mark.

"Happy Though Married," Universal

Eddie Lyons and Lee Moran are the authors and stars in a one reel bedroom playlet which for suggestiveness equals anything of this nature seen on Broadway. Certainly, there are bits of business, titles and shots in the number that are, to say the least suggestive. Some portions of it are not even suggestive, they plainly state what is meant. The four characters parade about in nighties and pajamas, with ostermoor shots showing the young wives at leisure. Most of the alleged comedy centers about the question of where the young men are to sleep. Fritzie Ridgeway and Charlotte Merriam play the leading feminine roles.

"The Black Secret," Pathe

Pearl White and Walter McGrail abroad a steamer for Europe face several dangers together in "Below the water line," the fourth episode of "The Black Secret." For the first time since the beginning of the production, Wallace McCutcheon, chief of the American Secret Service Department is not seen and Evelyn Erith and Kay McKay begin to get along well together. They are in a dangerous position in one of the flooded bulkheads of the ship, but are rescued only to have a spy standing behind them threatening their lives with an automatic.

"Before the Circus," Briggs—Famous Players

City folk regard circuses and all other amusements rather nonchalantly, but in the rural districts, the coming of the circus, something that occurs once each year as a rule, is an important event. The author of "Before the Circus," has wound some kid comedy that is of high order about the much heralded visit of a tent show to town. The wood-cutting episode, in which one youngster hires all of his friends to cut a large number of logs, each at the price of a ticket to the circus, while he has been offered quite a sum to do it, will cause the audience to giggle. The closing bit, in which the little girl has cut off a portion of her dress so that she may resemble the circus star shown on the posters, is another.

"Through the Isles of the New Hebrides," Robertson-Cole

Second in Martin Johnson's series of explorations among the cannibals is "Through the Isles of the New Hebrides." The number combines some excellent scenic bits with shots of the natives, there being a commendable portion showing them fishing with dynamite. There is also a portion devoted to what is more or less a botanical study, the various fruits growing there being dealt with. Interesting also is the manner in which the natives trade quantities of their home products for the white man's commodities, in many instances, tobacco.

"A Schoolhouse Scandal," Fox

Certain to score a hit is a new Fox Sunshine comedy called "A Schoolhouse Scandal." It has funny situations, plenty of action, a good cast which includes Polly Moran and clever titles which have not been overdone as they have been on many occasions. Some good chase stuff and plenty of hokum of the sort that your crowd will probably enjoy are much in evidence in the offering. A cyclone is depicted in burlesque fashion provides some good comedy material. As a whole, this is one of the best things turned out by Fox in the way of comedies for some time.

"Caves and Coquettes," Vitagraph

Although there are several funny bits of business in "Caves and Coquettes," which features Earle Montgomery and Joe Rock, the story is just a succession of incidents which have no particular connection with each other, and have been thrown together in a rather hap-hazard manner. A burlesque on the life of the prehistoric man (rapidly becoming a much-used and abused subject), makes up a considerable portion of the two reeler. In it, the principals imbibe rather freely of whiskey that is 20,000 years of age and then doze off. The ancient whiskey is not without its effect and they have a vision in which they see themselves living with cave men. Some humorous bits are included in this portion and the offering will probably get by.

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The BRADSTREET of FILMDOM

Wid's DAILY

The RECOGNIZED AUTHORITY

VOL. X. NO. 72 Sunday, December 14, 1919 Price 25 Cents

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MANAGER DIRECTOR

AMERICA THEATRE.

The BRADSTREET of FILMDOM — Wid's DAILY — The RECOGNIZED AUTHORITY

Vol. X. No. 72 Sunday, December 14, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

John H. Kunsky, of Detroit, to build seven theaters.
Associated Producers warn exhibitors not to sell their theaters.
Reported Fox to build in Omaha.

Tuesday

Famous Players secures world rights to "Aphrodite."
Jack Dempsey to appear in serial for Pathe release.
Hunt Stromberg leaves Select to join Ince on coast.
Walter E. Greene returns from California.
Order of fuel commissioner closing theaters is rescinded.
National Exhibitors Circuit of Seattle re-elect officers.

Wednesday

Ferndale Film to build big studio on Long Island. Will have 12 stages.
Republic Distributing Corp. to handle "Girl of the Sea."
United Picture Theaters to elect officers.
First National investigation proves one day shows passing; longer runs becoming popular.

Thursday

Plague in New Orleans interferes with shipping.
Lubliner & Trinz secure regional franchise for Associated Exhibitors.
Reported Griffith to make Biblical spectacle.

Friday

Famous Players offering preferred stock to exhibitors.
Adolph Zukor persistently rumored as either having resigned or about to resign from Famous Players.
Jensen and Von Herberg plan $1,500,000 theater in Seattle; acquire 25 more in Northwest.
United Picture officers re-elected.

Saturday

Al Kaufman reported out of Famous Players.
Alfred S. Black enters agreement with Universal whereby exhibitors secure payment for showing industrial subjects.
United Picture stockholders have re-financing plan under way.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

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PREVENT FUTURE REGRETS—
BOOK SELZNICK PICTURES NOW

Get Them In For the First Show and They'll Keep Coming All Week

Will Rogers in
"JUBILO"
Goldwyn

DIRECTOR ..... Clarence Badger
AUTHOR ..... Ben Ames Williams
SCENARIO BY .....Robert F. Hill
CAMERAMAN ..... Marcel Le Picard
AS A WHOLE.....Excellent comedy and human interest picture.
STORY.....From Saturday Evening Post—Development of a lovable hobo to a real man.
DIRECTION....Quite the best that the star has had
PHOTOGRAPHY ..... Good
LIGHTINGS .....Two or three dark foregrounds
CAMERA WORK ..... Good
STAR.....Excellent; gets over fine comedy and registers human side of character delightfully
SUPPORT ..... Very good
EXTERIORS ..... Very pretty rural shots
INTERIORS ..... Appropriate
DETAIL ..... Good; some great comedy subtitles.
CHARACTER OF STORY.....Ideal for star
LENGTH OF PRODUCTION.....About 5,000 feet

With "Jubilo" Goldwyn scores with one of the most distinctive human and original comedies that have been produced in the last six months. It's the real article in the feature comedy line. I'd suggest it as a Christmas special for any and all classes of houses for certainly you'll go a long way and waste a lot of time before you find one that approaches it's all-around merit.

The picture brings out all the good "audience-getting" stuff that Will Rogers has in him. It's no matter whether your folks liked him in him previous vehicles or not, they're going to love him in this.

Rogers certainly has a way that is original and highly distinctive. He can put over the plainest sort of comedy nonsense as if it were the most original bit of business ever created for the reason that he is always human while he is being funny. Here he is introduced as a tramp called Jubilo by the other knights of the road. Jubilo's chief aim in life is to gather to himself three square meals a day without working for them but when he strikes Farmer Hardy for a dinner he has to work first. He only acquiesces because his senses take in the pretty face of Hardy's daughter, Rose, and the delicious odor that assails his nostrils from the direction of the kitchen.

The dinner reveals some wonderful comedy play all of which Rogers is solely responsible for.

Hardy is awaiting the appearance of someone whom he fears. Jubilo also learns that the sheriff suspects Hardy of being implicated in a train robbery to which he (Jubilo) was a witness. Jubilo's love for Rose and his appreciation for the help he has received from Hardy lead him to declare himself the guilty one when the time for the showdown comes. However the real culprit is apprehended, Hardy is exonerated as is Jubilo and the last scene shows us the reformed hobo singing to the girl of his heart in all his happiness and new-born enthusiasm for life. (Yes, fellows, they have done away with the time-honored clinch!)

Director Badger has handled his story and his players excellently. All the members of the cast, which includes Josie Sedgwick, Charles French, Willard Louis and James Mason, are seemingly imbued with the same spirit that lives in Rogers and all of them give real-life performances such as they have never given before.

Here's the Real Article in a Human Interest Feature Comedy

Box Office Analysis for the Exhibitor

All you have to do with "Jubilo" is to get them in for the first showing of the picture; then they'll keep coming all during the week or for as long as you run it. The picture is worth any special exploitation stunts you could dope out for certainly every crowd in the United States, and then some, is going to appreciate it from first to last.

The title, of course, doesn't mean much and will convey little to the average picture goer unless he has read the story in the Saturday Evening Post. In advertising it in the newspapers you will naturally incorporate some catch line or reading notice to amplify it so that the prospective patrons may gain a good idea of what they're going to see. Tell them that it is a human interest comedy dealing with the adventures of a tramp who reformed and went to work, and try to work in some of the plain humor and real heart stuff that is in the picture into your ad copy.

Goldwyn supplies exhibitors with some of the sayings of Will Rogers. These are excellent for publicity and advertising purposes on a picture of this kind.

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Lewis J. Selznick
President

729 SEVENTH AVENUE NEW YORK

Blanche Sweet Pleases in Bret Harte Classic

Blanche Sweet in
"FIGHTING CRESSY"
Jesse D. Hampton—Pathe

DIRECTOR ..... Robert T. Thornby
AUTHOR ..... Bret Harte
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Charles Kaufman
AS A WHOLE..... Well-produced adaptation of Bret Harte's classic story of the days of the Early West.
STORY.. Dealing with California settlers about 1860
DIRECTION..... A realistic picture of the life of the times.
PHOTOGRAPHY ..... Average good, nothing remarkable.
LIGHTING ..... Fair
CAMERAWORK ..... Fair; nothing remarkable
STAR ..... Very good
SUPPORT..... Excellent; good character work
EXTERIORS ..... Well selected
INTERIORS ..... Sufficient
DETAIL ..... Well handled
CHARACTER OF STORY ..... Clean
LENGTH OF PRODUCTION..... 5,166 feet

The value of a picture of this kind depends almost entirely on the way it has been produced. Dealing with the early days in the settlement of California, about 1860, it must naturally be a realistic picture of the times it seeks to portray.

On this score this offering will get over in good shape. Director Thornby has turned out a fairly good picture, one that takes Bret Harte's classic story and holds interest. Of course it was padded to some extent but not so much that it became wearisome.

The McKinstrys of which Cressy is the pretty daughter and the Harrisons are engaged in a feud over a piece of land to which neither of them have legal title. It is the various instances in the conduct of this feud that supply most of the action.

At the time the picture opens Cressy is still going to school although she has reached the period of adolescence. The opening scenes show a typical district school of the period.

Eventually she falls in love with Bob Harrison but neither of them are disclose their real feelings for each other on account of the feud between the families.

As a means of stopping the feud Cressy commissions a friend to buy the piece of property in dispute. A representative of the legal owners appears and hearing that there is a streak of pay dirt running through the land tries to take possession of it. In doing so he wounds Bob Harrison. Cressy sees him fall and running to his rescue drags him into a barn. The McKinstrys and Harrisons hearing the shots rush to the scene to defend their rights.

The San Francisco representative appears with the Sheriff and it looks as though both the Harrisons and McKinstrys are going to lose out when Cressy dramatically opens the barn door and claims the property in her name and Bob's. Her friend appears at that moment with the deed and everything ends happily.

The detail work throughout was exceptionally good. Naturally in a picture of this kind lots of the footage is taken up with purely episodic incidents which were necessary in order to present a picture realistically true to the life of the times. This was particularly well done. The scene in the dance hall was interesting as was likewise the festivities celebrating the opening of a new stage route.

Russell Simpson gave his usual good performance as old man McKinstry and Frank Lanning was mighty good as old man Harrison. Others in the cast were Edward Peil, Pell Trenton, Antrim Short, Billie Bennett and Georgie Stone.

Tell 'Em It's a Bret Harte Story of the Old West

Box Office Analysis for the Exhibitor

Pictures of this kind are always interesting and entertaining if they are well done. This one is well done. Your crowd will undoubtedly like it.

Tell them it is a picture of the old west, of the early days of the settlement of California. No gun shootin' or cattle rustlin' but a good human picture showing the life of those times in a truly realistic manner.

Tell them it is adapted from one of Bret Harte's famous classic stories. Play up Blanche Sweet. She sure pleases in this one. It looks as though she might be able to come back to her old time popularity provided they give her some good stories and handle her right.

Spend enough money to tell your crowd all about it, and there is no reason why you should not be pleased with the results.

Weak Story Material Made Into Freak Picture That Doesn't Satisfy

William Desmond in
"THE PRINCE AND BETTY"
Jesse D. Hampton—Pathe

DIRECTOR ..... Robert Thornby
AUTHOR ..... P. G. Wodehouse
SCENARIO BY ..... Fred Myton
CAMERAMAN ..... Harry Gerstad
AS A WHOLE..... Jumbled up affair called a romantic comedy drama but isn't even a good burlesque.
STORY..... A poor excuse for a picture production; lacks ordinary appeal and seldom amuses.
DIRECTION..... Strayed away from the romance and ended up in a conglomeration of farce, drama and what-not.
PHOTOGRAPHY ..... Fair
LIGHTINGS ..... Sometimes poor
CAMERA WORK ..... Ordinary
STAR..... Didn't seem to worry about the part that has been doled out to him and certainly didn't try to impress.
SUPPORT..... Mary Thurman played along in a monotonous vein; others average.
EXTERIORS..... Take for granted they look like "Mervo"—wherever that is.
INTERIORS ..... Conventionally correct
DETAIL..... About three reels too many; much evidence of unskilled cutting.
CHARACTER OF STORY..... Inconclusive comedy stuff doesn't reach and probably won't amuse.
LENGTH OF PRODUCTION.... About 5,000 feet

P. G. Wodehouse may write fine musical comedies and he has written fine musical comedies, among them "Oh Boy," but he'll have to come better than this if he would gain fame as an author of picture plays.

The story foundation was weak enough in itself but might have been made into a trifling more amusing piece if the producer hadn't burlesqued the greater part of it. "The Prince and Betty" started off fairly well by having Bill Desmond, a poor chap dependent on a crabby old uncle, fall in love with Mary Thurman, an heiress. So far so good.

But author Wodehouse didn't want his hero to be a "sponger" so he thought up a plan to have him try to earn his own living and for a thrill he decided that it would be perfectly splendid to have an adventure story on the side, to end up with the usual desert, "They lived happy, etc." And they do.

After hero gets a job as clerk at the cigar stand in the "Biltmore," depicted by a set that looks like anything but the Biltmore, they take up the remainder of the footage with a lot of wild farcical stuff in which Desmond, as heir to the throne of Mervo, hastens to the newly formed republic, overthrows the government and becomes head of the principality.

Benjamin Scobell, unknown to hero, has staged the revolution to put Mervo on the map and through some more or less incomprehensive proceedings the thing ends up by having Mary Thurman, as Scobell's step-daughter, regain her lover, now a Prince.

"The Prince and Betty" is nothing more than a string of vaguely logical happenings all strung together in a burlesque fashion with a title stuck in here and there that rarely conveys the meaning of the action and as for consistentcy of sequence, there is a conspicuous display of neglect on the part of the continuity writer, which the director did not improve.

Whoever handled the scissors for this one sure did yield a wicked cutting for the finished product is choppy, and even if the continuity was bad and the director careless, this latter fault can hardly be credited to them. The titles were poorly written and at times confused rather than clarified.

In the cast were Anita Kay, George Swann, Walter Perry, Wilton Taylor, William Levaull and Frank Lanning.

Don't Bother About This One If You Can Help It

Box Office Analysis for the Exhibitor

If you have to run this one, just slip it in, say nothing and pray hard. And at that you may not have any trouble. There are folks who like this wild travesty stuff, and to those who will excuse the lack of technical and artistic display, the action in the land of Mervo may be satisfied with this.

Use the name of the star in connection with the fact that you are going to show the picture and Mr. Wodehouse's name may be familiar to your audience in connection with his musical shows and it might be worth while to use his name. Mary Thurman may be remembered as one of the Sennett bathing girls. You could use this if you think it advisalbe.

Catch lines could be used along the following lines: "He was only a cigar clerk but turned out to be a Prince. See William Desmond in 'The Prince and Betty'." Or "He could not marry her because she was an heiress and he was poor but see how Bill Desmond gets out of the difficulty in his latest production, 'The Prince and Betty'."

Dramatic Characterization Study that Hits Some High Spots Quite Effectively

Alice Joyce in
"THE VENGEANCE OF DURAND"
Vitagraph

DIRECTOR ..... Tom Terriss
AUTHOR ..... Rex Beach
SCENARIO BY .....Mr. and Mrs. George Randolph Chester.
CAMERAMAN ..... Joe Shelderfer
AS A WHOLE.....Dramatic and rather nicely humanized exposition of subtle vengeance.
STORY.....Character study of exceptional strength building to big moments in climaxes.
DIRECTION....Developed characterizations rather carefully; hit the high spots in climaxes quite effectively.
PHOTOGRAPHY ....Generally pleasing; some excellent effects.
LIGHTINGS ..... Usually good; some splendid
CAMERA WORK ..... Very satisfactory; frequent use of close-ups helped decidedly.
STAR.....Particularly effective in big emotional moments.
SUPPORT.....Very good although some parts not up to standard of principles.
EXTERIORS.....Well chosen to register atmosphere.
INTERIORS....Not exceptionally fine but very good
DETAIL....Treatment of more important moments made effective by close-ups.
CHARACTER OF STORY.....Workings of subtle mind bent on vengeance brings big clashes but is not objectionable at any time.
LENGTH OF PRODUCTION.....6,411 feet

This is surely a character study as a story and fortunately the director has realized the necessity of making it an appeal to the emotions through character development rather than to attempt to obtain only physical acion.

Because of the necessity of concentrating upon character development, some of the early sequences were a bit tedious through the necessity of planting certain facts and certain characterizations of the indvidual personalities in the story.

The interest is held rather nicely, however, and as the story begins to build towards the climaxes, director Terriss has intelligently used close-ups which really create a tension that will hold most any audience.

We have had many stories of jealousy but this Rex Beach yarn is one of the best that has been written because of the fact that it is entirely a play of emotion rather than one of violent, continuous, rapid action.

A touch of novelty and color is given in a garden fete which helps register the accepted "old school" idea of big scenes for a feature.

Miss Joyce has an exceptional opportunity in the big dramatic moments and registers very effectively. G. V. Seyffertits as "Durand," gives a characterization that will not be forgotten very soon by those who appreciate forceful work on the screen.

Others in the cast were Percy Marmont, William Bechtel, Eugene Strong, Herbert Pattee and Mark Smith.

Is Big Enough to Talk About and Has Good Value in Names

Box Office Analysis for the Exhibitor

You are entirely justified in billing this as a big picture because it has real dramatic power and you have the names of Rex Beach and Alice Joyce to play with, and the additional strength of being able to tell your fans that this was produced by Tom Terriss who has made such recent successes as "The Third Degree," "The Lion and the Mouse" and "The Spark Divine."

Since I have a feeling that most people think that Rex Beach has written principally of Alaska, I believe it would be advisable to make clear in your advertising that this is a story of exceptional power dealing with the romance of a daughter controlled by an insanely jealous father. I just have a hunch that some folks may not care particularly for Alaskan stuff and maybe they are anxious to see a dramatic Rex Beach story provided it is not too full of dog-sleds, fur coats and dance halls.

Concentrate particularly upon the fact that this is a dramatic character study and in your advertising say to your fans that the "new school" of photoplay production is turning to characterization rather than action because the public has placed the stamp of approval upon the human characterization type of film in preference to the rather passe physical action story.

COMING-

The SECOND!

SHOULD a WOMAN TELL?

With ALICE LAKE and an exceptional cast, including Jack Mulhall & Frank Currier.

Story & scenario by Finis Fox.
Directed in 6 absorbing acts by John E. Ince.

This big, tense, human drama, as gripping and powerful as it is appealing, is the story of a woman confronted with one of life's greatest problems.

MAXWELL KARGER
Director General

METRO
PICTURES CORPORATI

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout the British Empire. — Sir William Jury, Managing Director.

Makes a Better Picture Than It Did a Play

Elaine Hammerstein in
"THE COUNTRY COUSIN"
Selznick-Select

DIRECTOR ..... Allan Crossland
AUTHORS.....Booth Tarkington and Julian Street
SCENARIO BY .....R. Cecil Smith
CAMERAMAN ..... William Wagner
AS A WHOLE.....Well produced drama dealing with country and city life that is just a trifle out of the ordinary.
STORY.....Adapted from the play of the same name and contains good picture material.
DIRECTION.....Very good with some very beautiful effects.
PHOTOGRAPHY ..... Excellent
LIGHTING ..... Good
CAMERA WORK .....House party scenes ably handled.
STAR.....Takes advantage of opportunities; very pretty at times.
SUPPORT ..... Excellent throughout
EXTERIORS ..... Beautiful scenic backgrounds
INTERIORS ..... Sufficient
DETAIL ..... Good
CHARACTER OF STORY....Clean and inoffensive
LENGTH OF PRODUCTION.....5,279 feet

Here is one that is just a trifle out of the ordinary and in addition you have a new star in the person of Elaine Hammerstein who, if she is handled right, should prove valuable to you. The picture is impressive because it is human, and more, interestingly so. Largely for that reason your crowd will undoubtedly like it. Furthermore it has been given an elaborate production with the result that some very pleasing effects have been obtained.

Elaine Hammerstein proves winsome and appealing throughout the entire offering and at times she is very pretty. She takes advantage of every opportunity and rises to the occasion in the big moments. She can be made into a very good box office attraction.

Nancy Price is a wealthy young girl of the middle west who owns a large farm and manages it herself after completing a course in an agricultural college. Her cousin Eleanor is also wealthy. Eleanor's father and mother have been divorced and the father has married a second time. At the time Eleanor comes of age and enters into control of her fortune her father appears and persuades her to come to New York and live with him, where he can introduce her into society. Eleanor goes and immediately enters into the fast life of the younger set.

After she has been gone a few months Nancy visits her and is brutally snubbed by Eleanor's father and step mother. A young millionaire without much principle gets her in a compromising position and in order to protect Eleanor she has to accept the circumstances. Another young millionaire who is falling in love with Nancy against his will comes to her rescue.

Eleanor sees what a false lot her society acquaintances are and leaves for the country with Nancy where she finds happiness with the sweetheart of her youth. The young millionaire follows Nancy and they too find happiness in their love.

As you can see it is a simple little story but very, very human and for that reason very appealing. Director Crossland has embellished it to just the proper degree with scenes that are brilliant from a photographic and lighting standpoint especially those showing two house parties on Long Island country places.

Others in the cast were Genevieve Tobin, Reginald Sheffield, Bigelow Cooper, Helene Montrose, Lumsden Hare and Walter McGrail.

New Star Shown to Advantage in Booth Tarkington Picture

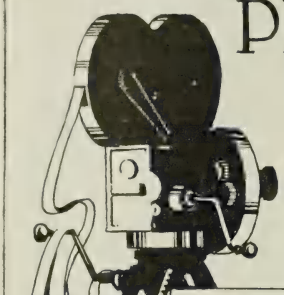
Box Office Analysis for the Exhibitor

You have three things to play up in this one, Booth Tarkington, the title of the picture, and Elaine Hammerstein. It is a good picture and one that your crowd should like. Not a great picture, by any manner of means, but a good human one dealing with real folks.

Splurge very hard on the fact that it is adapted from the stage play of the same name by Booth Tarkington, and play up his name very extensively. Nearly everybody in the country knows of Tarkington and they will be more than interested to see one of his plays made into a picture. For the same reason use the title extensively.

Also play up Elaine Hammerstein. Tell them she is the grand daughter of the one and only original Oscar Hammerstein, that she has had a big success on Broadway and that they will like her now that she is appearing in pictures. You have plenty of material here for good exploitation work and you can afford to spend some money; for though the picture is not a world beater, it will please.

"CAMERA WORK" "LIGHTINGS" "PHOTOGRAPHY"



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CHARLIE CHAPLIN
Current Release
"Sunnyside"

HENRY CRONJAGER
Photographing for
MARSHALL NEILAN
"The Rivers End"

Fairy Tale Atmosphere Not to be Taken Seriously

Mae Murray in
"THE A. B. C. OF LOVE"
Acme Pictures Corp.—Pathe

DIRECTOR ..... Leonce Perret
AUTHOR ..... Leonce Perret
SCENARIO BY ..... Leonce Perret
TECHNICAL DIRECTOR.....John Birkel
CAMERAMAN ..... Alfred Ortlieb
AS A WHOLE.....Foolishment of the fairy tale variety that doesn't even bother to put it off as a dream.
STORY.....It isn't; inconsistent characters and unconvincing action.
DIRECTION..... Provided little amusement
PHOTOGRAPHY ..... Very fine all through
LIGHTINGS ..... Clear
CAMERA WORK ..... Good
STAR.....Pouted her way through for the most part and made a lot of wise cracks for an innocent kid.
SUPPORT.....H. E. Herbert an ardent but hardly adorable lover; others satisfying.
EXTERIORS ..... Pretty shots
INTERIORS ..... Rich but overfurnished
DETAIL.....Some big jumps in story sequence
CHARACTER OF STORY....Light, fanciful thing may amuse but can't impress.
LENGTH OF PRODUCTION.....About 6,000 feet

If this is "The A. B. C. of Love" there's a whole lot of us that will want to stick around for the X. Y. Z. after seeing the good start Mae Murray gets in her latest Leonce Perret vehicle. She sure does display remarkable ability in the art of love-making for a beginner and for the first few reels romps around in pajamas very much after the fashion of the new "bedroom farce" idea. But then Mae is supposed to be a little innocent girl so it's all right.

This latest effort on the part of Leonce Perret can hardly be taken seriously, and in fact the fairy tale atmosphere is so pungent that probably the biggest surprise for the spectator will be the fact that the star doesn't wake up toward the end. Mae rides into the picture astride her bony old horse, her sole possession. She is evidently asleep or unconscious when H. E. Herbert comes upon her in his roadster—a rather novel introduction.

The production is called a "dramatic romance" but it is far from dramatic and it is too frivolous to be really romantic. Mae falls asleep and when she awakes finds herself in new surroundings. She does this twice, the first time the result isn't so satisfactory but the second time Miss Innocence is installed in a much more lucrative berth and starts off in the role of the baby ingenue.

H. E. Herbert was the playwright who took Mae into his home and finally married her. Dorothy Green played the vamp with all that goes with it and came near breaking up Mae's pretty romance. Hubby discovers that Dorothy is only playing with him in order to secure the "lead" in his new play so there is the usual ending and "a year later" flash.

MR. PRODUCER:

On the opposite page are represented the foremost cameramen in the United States. Ask any of these boys regarding the quality and service of the

Bloom Film Laboratories

7520 Sunset Blvd.,
HOLLYWOOD, CALIFORNIA

Telephone—Hollywood 4015

Use Names of Author and Star—You Can Safely Make Promises

Box Office Analysis for the Exhibitor

Mae Murray in
"THE A. B. C. OF LOVE"
Acme Pictures Corp.—Pathe

This isn't a fine production but it is pretty to look at and you can probably show "The A. B. C. of Love" without any serious results. Direct your biggest appeal to the women, telling them it is a novel love story with a poor little country kid becoming the wife of a successful playwright. Don't go too strong on the "dramatic romance" stuff because it is too light and fanciful to come under such a head and folks won't be long in recognizing this.

Mae Murray is good to look at and although her effort at this kid part isn't best suited to her talents, there may be those who will like her in the role. Her name is worth exploiting and should be used in connection with all announcements. Dorothy Green may be remembered for her vamping so you can mention her name for the benefit of those admirers of the Theda Bara art.

Pathe will furnish you with a press sheet which contains many suggestions which might be used to advantage and with good results.

AGNES CHRISTINE JOHNSTON

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Invaluable for reference purposes.

If You Have Selective Booking Let the Other Fellow Select This One

Ethel Clayton in
"MORE DEADLY THAN THE MALE"
Paramount-Artcraft

DIRECTOR ..... Robert Vignola
AUTHOR ..... Joseph Gollomb
SCENARIO BY ..... Julia Crawford Ivers
CAMERAMAN ..... James C. Van Trees
AS A WHOLE..... Impresses one as a series of illustrated subtitles.
STORY..... Adventure and unsympathetic romance with surprise finish.
DIRECTION ..... Failed to register the thrills attempted.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Average
STAR..... Has little opportunity with material
SUPPORT ..... Same as above
EXTERIORS ....., Suitable
INTERIORS ..... Appropriate
DETAIL ..... Not much chance for mistakes
CHARACTER OF STORY..... Actress demonstrates to explorer that there are thrills in a civilized life.
LENGTH OF PRODUCTION ..... 4,213 feet

Unless you want to show your patrons a mere illustrated story steer wide of "More Deadly Than the Male," for an illustrated story is all it is. There is little action that transpires in the film itself, save for one or two poorly attempted thrillers. The characters either talk it all or else you have to take the subtitles word for it that such and such a character "felt the gamut of emotions." That character, however, doesn't show it in facial expressions or any other variety of action. Either the director, scenarist or film cutter, or perhaps all of them, thought he was writing a story instead of picturing it. That's the big fault with "More Deadly Than the Male."

Ethel Clayton is introduced as Helen O'Hara, an actress manager, who meets Richard Carlin, an adventuresome wanderer just as he is contemplating another expedition. After about a reel of conversation she learns that he has no respect for civilized women and gets a bigger thrill courting African damsels, who are guarded by jealous bucks. So Helen decides to hand him as big a thrill. Whereupon Richards is introduced to Terry O'Hara, apparently a jealous husband and right under his nose Helen asks him to come and visit her at her mountain lodge when her husband is away.

The idea appeals to Richard and he accepts. What transpires there is all planned. Terry discovers them in each other's arms and a duel is the result with a supposed tragic conclusion when Richard believes he has killed Terry. That night Helen and Richard are left alone at the lodge. A dam nearby threatens to burst and Richard goes out to mend it in which task he is assisted by Helen, so saving the lives of a bunch of crippled kiddies in the camp below. This was a poor thrill as pictured and didn't arouse any suspense at all, while it seemed an extremely obvious way to plant Richard's strength. The next morning he kidnaps Helen, takes her aboard his friend's yacht, is pursued by the harbor police, stunned and captured and later when he comes to in Helen's place he learns that Terry is really her brother and that the whole scheme was merely a stage trick of Helen's to make him stay home and devote himself "to something worth while."

Miss Clayton, in a dark wig, plays well enough but is unable to do anything with the material in hand and the same may be said of the rest of the cast, including Edward Coxen, Herbert Heyes, Hallam Cooley and Peggy Pearce.

If You Have to Play It Offer an Insoluble Mystery as the Attraction

Box Office Analysis for the Exhibitor

If you can really select your pictures, let the other fellow select this one, for even those who admire the star are going to be a little sour about it. However if nothing else is in sight, capitalize on the title and the "surprise finish" to the story. You can work on the former line by employing such readers as "Despite man's strength it still remains that the female of the species is more deadly than the male. See "More Deadly Than the Male" in which a man with muscle and nerve of iron goes down to defeat before . . ."

The surprise finish could be brought out in the advertisements by dwelling on the fact that no one will be able to foretell the conclusion of the story correctly.

There is a prologue to the picture showing a harmlessly done "cave man" scene, in which three fellows in skins battle for Miss Clayton, who stands by, similiarly clad. Some exhibitors may be inclined to make much of this in their advertising. We wouldn't however, as it is not any too well done and is too short to merit such attention.

MAURICE TOURNEUR

PRESENTS

"VICTORY"

A Paramount-Artcraft Picture

By Joseph Conrad — *Scenario by Stephen Fox*

Produced by Maurice Tourneur

LOVE and gold! The lure of tropic isles, where nature laughs and homeless rakes woo fortune. A dirty port on a sunny sea, where rogues have drifted, seeking loot.

The greatest tale of the greatest living writer of ocean fiction, painted on the screen by the masterly direction of Tourneur and the art of a notable cast, including Jack Holt, Seena Owen and Lon Chaney.

A tale with a "punch" in every foot of film, "Victory" is one of the really great pictures of the year!

FAMOUS PLAYERS-LASKY CORPORATION

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NEW YORK

FAMOUS PLAYERS-LASKY PICTURES

Be Sure to Explain the Story and Play Up Accordingly

Sessue Hayakawa in
"THE TONG MAN"
Haworth Prod.—Robertson-Cole

DIRECTOR ..... William Worthington
AUTHOR ..... Clyde C. Westover
SCENARIO BY .....Not credited
CAMERAMAN ..... Frank D. Williams
AS A WHOLE.....Sensational expose of workings of Chinese secret society; some highly melodramatic moments.
STORY.....An adaptation of Clyde C. Westover's "The Dragon's Daughter"; a sure winner for a lover of thrills.
DIRECTION.....Provided some rather hair-raising murders with the action kept at a rapid pace; homicide too frequent for the spectator's comfort.
PHOTOGRAPHY ..... Splendid throughout
LIGHTINGS.....Night scenes especially fine
CAMERA WORK ..... Good
STAR.....The best thing he has done in some time; gives a forceful portrayal of the "Tong Man."
SUPPORT.....Marc Robbins presents the sinister character of Ming Tai in a truly meritorious manner; others adequate.
EXTERIORS .....All that the story required
INTERIORS.....Some striking displays of Oriental splendor.
DETAIL.....One or two breaks in continuity; generally well followed.
CHARACTER OF STORY.....Intrigue of the Yellow race perhaps exaggerated but gruesomely real.
LENGTH OF PRODUCTION.....4,975 feet

In presenting Clyde C. Westover's "The Dragon's Daughter" on the screen Sessue Hayakawa has injected all the force and tensity that could possibly be put in one picture. And perhaps there is a little too much of it for the more gentle picture patron to whom the lurid workings of a Chinese secret society would prove repulsive rather than interesting, especially confronted as they are in "The Tong Man" with a more or less uncanny review of such an avenging crowd.

The production is action from start to finish. They start off with a murder and end up with several. To those with a distaste for Oriental drama the theme of Sessue Hayakawa's latest effort will probably have no appeal inasmuch as it deals exclusively with the machine-like murder process of the dreaded Bo Sing Tong, one of the most powerful secret societies of San Francisco's Chinatown.

It is true, however, that the revenge of a Chinaman is wierdly certain and gruesomely cruel and in his interpretation of Luk Chan, the hated "hatchet man" of the Bo Sing Tong, Hayakawa has given an unusually fine portrayal and his disguise as an incense vendor is hardly believable, so clever is his masquerade. The producers may have trouble getting the production by the censors on account of the many murders, some of which are rather horrible.

Louie Toy, father of Sen Chee, is a dealer in Oriental curios in the main but has amassed a fortune from a traffic in opium. Luk Chan is in love with Sen Chee, a fact that displeases Ming Tai, ruling power of the Bo Sing Tong, who had long coveted Louie Toy's daughter and his fortune.

Having been refused the hand of Sen Chee, Ming Tai arranges to vent the wrath of the society upon the merchant and "fixes" the drawing of the tong so that Luk Chan is elected to kill the father of his sweetheart. Luk feels bound to carry out the religion of his ancestors but weakens. The remainder of the story consists of fast-moving dramatic action in the effort of the society to capture the traitor. The fade-out shows the lovers aboard ship bound for China.

Splendid Production But a Gruesomely Vivid Depiction of Chinese Underworld

Box Office Analysis for the Exhibitor

There's no getting away from it but that "The Tong Man" is a "thriller." If you're looking for something that will make 'em hold their breath and sit tight you won't go wrong in booking Sessue Hayakawa's latest production. There is action from start to finish; tensely dramatic moments, some frightfully tragic.

It is a production, however, that will not appeal to everyone. For this reason be sure to give your patrons an idea of the story before you show it. It certainly is not for very young children. Explain that the action deals with the workings of a secret society of the Chinese underworld.

Outside of the tragic moments, "The Tong Man" contains some splendid character work on the part of the players and a creditable Oriental atmosphere that truly looks like the real thing. The star has acquired quite a following and for those who are interested in the roles he portrays, play up his name.

Wanted: Directors

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W. W. Hodkinson is *the only executive in this industry* who has continuously from the beginning stood for

Quality From Any Sources and Particularly From New Sources

He devised the first selective machinery built for this purpose. The above-listed product from new concerns and the additional product that this announcement should bring forth will prove that today he controls—

The most effective machine for selecting and encouraging worthy producing units.

We solicit inquiries from the best talent in the business and will treat them in strict confidence while negotiations are pending.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated.*

Wanted: Exhibitors

to read the opposite page and then question—if they can—the claim of W. W. Hodkinson that *he alone* has built an organization designed to select pictures for *National Distribution* in the same manner that the exhibitor would book them for his own theatre.

The W. W. Hodkinson Corporation will not commit itself to inferior product in the present market *any more than the exhibitor will.*

It is well known to the exhibitors of the nation that each and every picture released by our organization is classified and graded and offered at prices in keeping with its worth and value *to the retail exhibitor-buyers of the industry.* In other words, we pick the pictures we distribute with as great care and thought as you pick the pictures you book for your theatre.

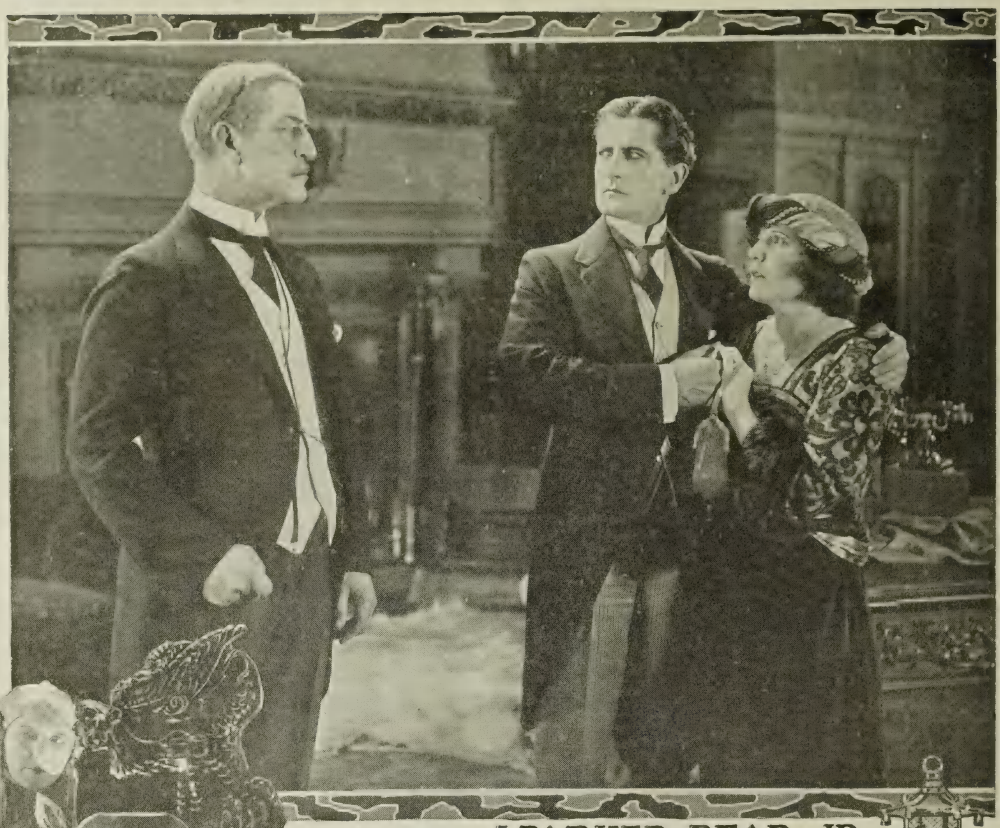
The W. W. Hodkinson Corporation has in the past and will in the future discourage poor product and encourage new and worthy producers.

A highly capitalized Producer-controlled organization cannot encourage good product from new producers without destroying the market for its own inferior pictures.

Read these pages again. Debate and discuss their contents. And remember: Until you are able to recognize the peculiar fitness of the Hodkinson machine *for helping you,* it will not serve its real and fullest purpose and that, until then, it must necessarily deal with you on a competitive basis, the same as other Producer-Distributors do.

When you recognize that we are different and can help you solve your problems we stand ready to explain our position and come to your aid.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE *Exchange, Incorporated*



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LOUISE GLAUM
in
THE LONE WOLF'S DAUGHTER

By Louis Joseph Vance

Combining the world-known characters of
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The combined genius of a great organization has produced one of the biggest and most fascinating productions ever made —*"The Lone Wolf's Daughter."*

Power, artistry, craftsmanship, showmanship, exploitation, values—all are present in every inch and foot of this gorgeously rich production.

"The astounding glamour of Louise Glaum is an element now and hereafter to be counted on by exhibitors to make them profits," says *The Moving Picture World.*

We, its distributors, say: "This is the biggest production ever made at the famous Thos. H. Ince Studios." *See it at your exchange.*

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*
Foreign Distributor: Apollo Trading Corp.

Parisian Meller Dealing With Seamy Side of Life

Dorothy Dalton in
"L'APACHE"
Paramount-Artcraft

DIRECTOR ..... Joseph De Grasse
AUTHOR ..... John Lynch
SUPERVISED BY ..... Thomas H. Ince
SCENARIO BY ..... R. Cecil Smith
CAMERAMAN ..... John Stumar
AS A WHOLE..... Parisian melodrama with realistic settings.
STORY.....Highly improbable but holds interest
DIRECTION.....Ably handled throughout
PHOTOGRAPHY ..... Very good
LIGHTING .....Well up to standard
CAMERA WORK .....Extra good double exposure Work.
STAR.....Handles a dual role most capably
SUPPORT ..... Macy Harlan excellent as an Apache. Balance of cast good.
EXTERIORS.....Realistic and beautiful
INTERIORS.....Met requirements
DETAIL ..... Exceptionally good
CHARACTER OF STORY.....Deals with Parisian underworld, but not offensive.
LENGTH OF PRODUCTION.....5,625 feet

This picture should go fairly well in the down town houses and those in which the audience demands a more or less sensational sort of entertainment and does not care whether the subject material of the picture deals with the seamy side of life or not.

Tom Ince has given the picture a mighty fine production, with plenty of the real Parisian local color and atmosphere. There are sequences that one would almost think had really been made in Paris. Likewise there is some mighty fine settings, beautiful locations, excellent photography and lighting well up to the standard maintained by this company.

The theme for the story is based on a freak of nature. Two American girls in Paris, in widely separated walks of life, are so near alike that it is almost impossible to tell them apart. One, Helen Armstrong, is the daugther of a college professor. She has come to Paris to study music and instead has become the mistress of a wealthy American.

The other, Natalie Bourget, has become the wife of the king of the Apache's in order to save her brother from prison. By a set of peculiar circumstances the two are brought together at the moment when Helen's grandfather is coming to visit her and see how she is progressing. Her life of dissipation has had its effect and she does not dare to see him. She persuades Natalie to take her place. Natalie leaves late at night. Immediately afterwards Helen dressed in Natalie's clothes commits suicide by jumping in the Seine. Jean Bourget, Natalie's husband, visits the apartment of Helen and kills Harrison Forbes, the millionaire.

Natalie is having the happiest time of her life at the chateau of Otis Mayne where her alleged grandfather is stopping. She and Otis fall in love. She is arrested as Helen Armstrong and charged with the murder of Forbes. At the trial she refuses to put in any defense. At the last moment Jean Bourget is captured by the police and in attempting to escape is shot. Just before he dies he confesses to the murder. Natalie is discharged and she and Otis clutch.

Dorothy Dalton did a fine and impressive piece of work handling the dual role of Natalie and Helen. She differentiated sharpely between the two characters causing each one to stand out as a separate and distinct personality. Macy Harlan was good as Jean Bourget, the apache, while Robert Elliot pleased as Otis Mayne. Others in the cast were Austin Webber, George Furry, Frank Cluxon, Alice Gale and Lewis Darcley.

Makes a Good Program Feature But Nothing to Get Enthusiastic Over

Box Office Analysis for the Exhibitor

There is a question as to whether a picture of this kind is suited to every kind of a house and for that reason it might be a good idea for you to see it before you book. Whereas there is nothing really offensive about it still it deals with the seamy side of Parisian life and you can be assured that it is not an offering that would be recommended by the minister's association.

If you do run it your appeal should be made to that part of your public, who like the sensational in their entertainment and become enthusiastic over melodrama based on the sex theme. They will probably like it.

In that case use the title very extensively. Anything having to do with the Paris Apache has drawing power. Play up Dorothy Dalton in good shape and tell them that she handles a dual role in a thoroughly convincing and entertaining manner.

But whatever you do tell them the truth in your advertising and let them know just the kind of a picture they are coming in to see . Otherwise you may get kicks.

BURSTON FILMS, INC.

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"The Hawk's Trail"

Starring

KING BAGGOT

"A Face as Well Known as the Man in the Moon"

In a Protean Role Supported by

GRACE DARMOND

and RHEA MITCHELL

And an All Star Cast of Principals

A 15 Chapter Feature Production

Directed by W. S. Van Dyke

Produced under the Personal Supervision

of LOUIS BURSTON

Distributed by

W. H. PRODUCTIONS CO.

71 West 23rd St

New York

Peculiar Situation Not Really New But Saved by Performance of Star

Charlotte Walker in
"EVE IN EXILE"
American Film Co.—Pathe

DIRECTOR ..... Burton George
ASSISTANT DIRECTOR ..... Eugene Lowry
AUTHOR ..... Cosmo Hamilton
SCENARIO BY ..... Lois Zellner
CAMERAMAN ..... Dal Clawson
AS A WHOLE.....Slow in getting started but holds interest fairly well; not gripping but will satisfy.
STORY....Deals with the life of a girl whose father loses his fortune.
DIRECTION.....Handled players very well for the most part but used too much footage in getting into the story.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Generally clear
CAMERA WORK .....Secured some good locations
STAR.....Acts with sincerity and displayed considerable agility in a part not wholly suited to her personality.
SUPPORT.....Fairly well known cast that bore the burden of the supporting company capably.
EXTERIORS ..... Well selected
INTERIORS.....Only conventional sets required
DETAIL.....Careful cutting will help
CHARACTER OF STORY.....Not exactly a cheerful subject but won't depress.
LENGTH OF PRODUCTION.....About 6,800 feet

In playing the part of Eve Ricardo, the London society girl whose father had lavished a fortune on her that she might retain the place she had attained, Charlotte Walker has endeavored to make the most of a part which would more appropriately have been given to a more youthful actress. Miss Walker, notwithstanding, has given a creditable and finished performance which will be appreciated by admirers of this clever stage star.

The story, another of Cosmo Hamilton's society situations, is interesting in the main but hardly compelling. There is too much time wasted in getting into the dominant theme and then along about the fourth reel, the action is allowed to lag, and creates that "why don't they do something" feeling.

The settings are well selected. A great many close-ups of the players which are unnecessary and sometimes not pleasing, might be omitted thereby doing away with some of the waste footage of which there is considerable.

The supporting cast has been well selected. Thomas Santschi plays the part of the determined lover in the rather serious demeanor required by the character in question.

Miss Walker, the "Eve in Exile," goes to live with a maiden aunt in New England while her bankrupt father just evaporates from the story. Eve settles down to the humdrum existence of the little town of Northrup and is not long in making friends with a Mrs. Nina Carey who is carrying on an affair with Paul Armitage, an author.

Nina's brother, Tom Santschi, meets his sister's new found friend and falls in love with her. In the meantime Charlotte has become acquainted with Paul which starts romance number two. Nina is jealous when she discovers the devotion of the two and plans to disrupt her friend's faith in her author-lover, at the suggestion of her brother, also enraged because of Eve's love for Paul. In the end all the difficulties are overcome and Tom is killed while attempting to take the life of his rival.

In the cast were Wheeler Oakman, Violet Palmer, Martha Mattox, George Periolat, Harvey Clark, L. C. Shumway and Perry Banks.

Use Charlotte Walker's Name in Announcements But Don't Make a Fuss

Box Office Analysis for the Exhibitor

"Eve in Exile" is perhaps not what you would expect it to be but the fact that a girl accustomed to the luxury and splendor becoming a London society belle, is forced to go to a small New England town to be dependent on a relative should perhaps be considered an exile under the circumstances.

If the picture was cut from seven to five reels, doing away with a lot of waste footage that retards rather than advances the plot, "Eve in Exile" would make a fairly good program offering. However, it is not big and while you can probably play it and get away with it there are no grounds that warrant special promises.

Miss Walker does very well in the part of Eve and although she is not adapted to the slapstick comedy bit that is stuck in at one point, her performance is satisfying. Her reputation as a successful actress and a star of the legitimate stage should be your best bet. Some of your patrons may recall her splendid work in "Every Mother's Son," which was the best thing in the picture.

"Supremely Compelling"

Says the New York Times after seeing the opening at the new Capitol Theatre

"Blind Husbands" is superior to most of the year's productions. It is interesting throughout and at times supremely compelling. The story is developed to its full power by pictures for which no words are needed—pictures more eloquent than words can ever be."

REMEMBER What WID said

"It is one of the best pictures of the season. A 'special' to be sure—an exceptionally fine production that registers right through, and you are safe in billing this as clean, wholesome entertainment."

"BLIND HUSBANDS"

Mystery of a Different Sort Given Splendid Production

Louise Glaum in
"THE LONE WOLF'S DAUGHTER"
J. Parker Read Prod.—Hodkinson-Pathe

DIRECTOR ..... J. Parker Read, Jr.
AUTHOR ..... Louis Joseph Vance
SCENARIO BY .....Not credited
CAMERAMAN ..... Charles Stumar
AS A WHOLE.....Elaborate conception of underworld mystery with serial ingredients; has spectacular ending.
STORY.....After a detailed prologue delves into an exposure of London's anarchists.
DIRECTION.....Provided especially appropriate atmosphere for the action but permitted interest to lag at times.
PHOTOGRAPHY.....Excellent; some pleasing close-ups.
LIGHTINGS ..... Clear
CAMERA WORK ..... Creditable
STAR.....Adequate in the part but shares equal honors with male lead.
SUPPORT.....Edwin Stevens gives a fine performance; Bertram Grassby does well, especially in character of butler.
EXTERIORS .....Those in the prologue accurate
INTERIORS ..... Lavish sets
DETAIL.....Production a trifle too long; otherwise hardly to be criticized.
CHARACTER OF STORY..Typical Vance mystery
LENGTH OF PRODUCTION.....6,800 feet

In his "The Lone Wolf's Daughter," Louis Joseph Vance has given an intimate glimpse into the underworld organizations of England's metropolis. Although an audience may hesitate to accept the author's conception for a fact, they will probably agree that he has written a real mystery story with plenty of secret passages, sliding doors and other "intrikut" things.

From a production standpoint, the story has been picturized in a big way—lavish sets, a magnificent display of wealth in furnishings and enough of the spectacular to create a dramatic climax. The prologue in itself is worthy of commendation. The action, supposed to transpire in London thirty years previous, lays the foundation for the paramount plot. Attention to detail in this sequence is indeed laudable.

Edwin Stevens had by far the stellar role and in the part of Prince Victor gave an appreciable performance. Miss Glaum was satisfactory as "The Lone Wolf's Daughter," but it wasn't until the last reel that she had a chance to display her ability. Bertram Grassby was good as the he-vamp in the prologue and later as Miss Glaum's father disguised as a butler. Thomas Holding was equally pleasing.

After the prologue which divorced Miss Glaum from Prince Victor, Edwin Stevens, and made her the wife of Michael Lanyon, "The Lone Wolf," played by Grassby, the action opens at the present day amid the anarchistic organization of London's underworld. Prince Victor's ambition to become dictator is presented at some length and the workings of his associates and the opposing force, Scotland Yard, consume the remainder of the footage.

Miss Glaum appears as the daughter of the prologue marriage, although she is not aware of her true identity. Stevens announces himself as the girl's father and takes her to his home where she falls in love with his secretary, Thomas Holding, in reality a Scotland Yard detective. At a critical moment he discloses to her all that the audience already knows, regarding the conspiracy against the government and Victor's desire for revenge against her own father, Grassby.

There is some swift action in here and the spectacular finale, a fire, works up a dramatic climax preceding the happy ending.

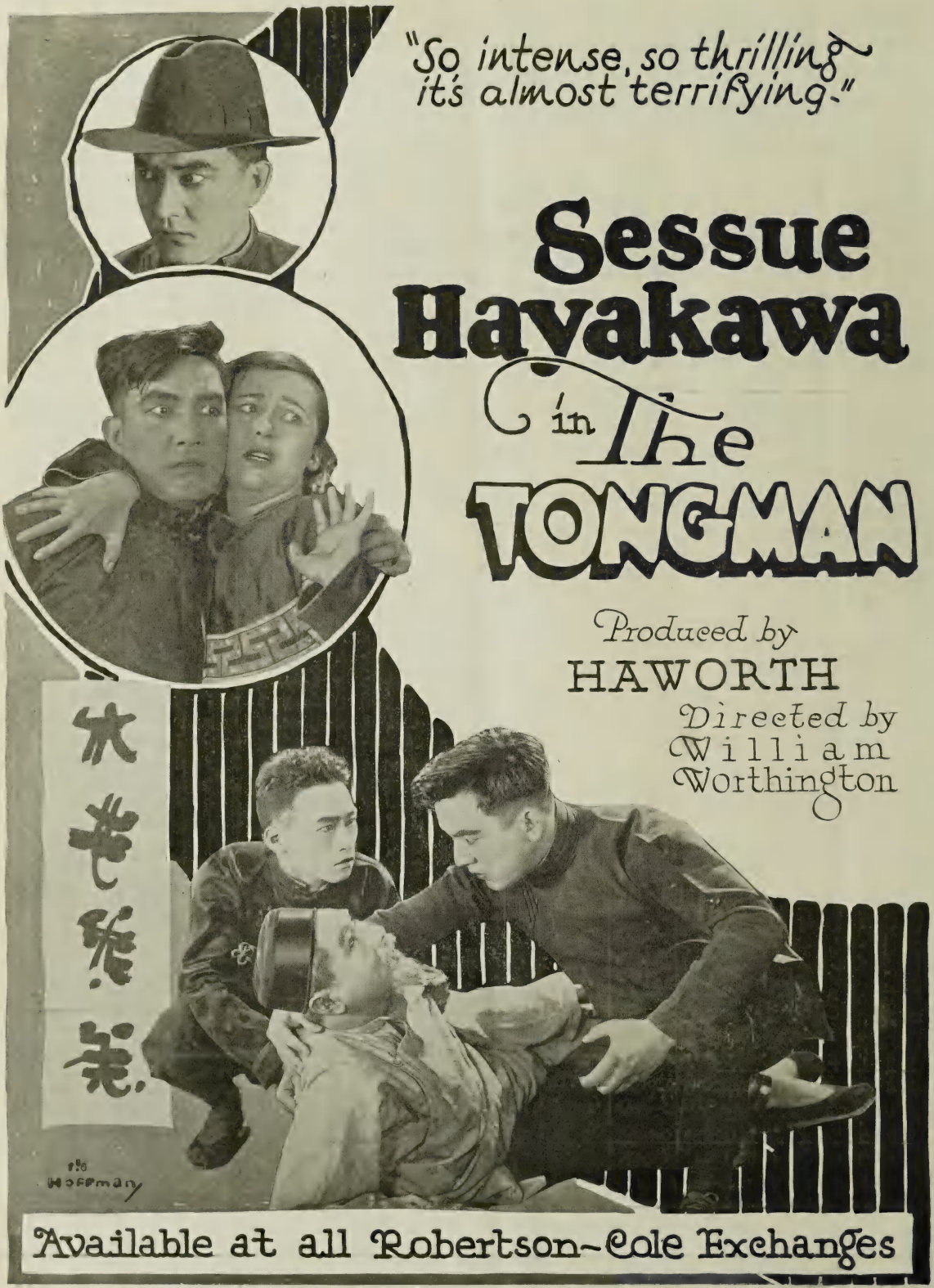
Use Names of Author and Star—You Can Safely Make Promises

Box Office Analysis for the Exhibitor

"The Lone Wolf's Daughter" without doubt, is a big picture. It has all the evidences of a special and surely must have cost quite a bit to produce. Throughout there is considerable display of wealth and it contains some of the best performances on the part of the players, seen in some time.

You can book this and feel safe from a box office angle for it is that kind of an attraction. It should make money and will probably stand a long run, profiting by word-of-mouth advertising. Use the name of the star in connection with your announcements and give Edwin Stevens his earned share of honors.

Louis Joseph Vance, the author of many mystery stories, has done something just a little different in "The Lone Wolf's Daughter" and for the intelligent folks be sure to use his name for picture patrons have come to look for the stories of the known writers, to a great extent. There are numerous possibilities for financial return in this and you should get your share.


"So intense, so thrilling it's almost terrifying."
Sessue Hayakawa
in The TONGMAN
Produced by
HAWORTH
Directed by
William
Worthington
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Fills All Requirements

"Beatriz Michelena's interpretation of the Spanish woman fills all the requirements. Her appearance is much in her favor and her restraint is much in the favor of a public besieged with emotional actresses.

"Mr. Middleton gives his scenes dignity. There is ever present an intangible something which assures the spectator that the action before him is not to be ignored."

EXHIBITORS TRADE REVIEW

Available at all Robertson-Cole Exchanges

BEATRIZ MICHELENA

And Her Own Company in

The HEART of JUANITA

Photoplay by Capt Leslie T. Peacocke and Earle Snell Directed by George E. Middleton

Woman-With-a-Past Theme Done Interestingly

Francelia Billington in
"THE DAY SHE PAID"
Universal

DIRECTOR ..... Rex Ingram
AUTHOR ..... Fannie Hurst
SCENARIO BY....Hal Hoadley and Clarkson Miller
CAMERAMAN ..... Steve Rounds
AS A WHOLE.....Has flavor of Cosmopolitan Magazine; its source.
STORY.....Utilizes woman-with-a-past theme
DIRECTION ..... Commendable
PHOTOGRAPHY ..... Good
LIGHTING .....Star very prettily lighted in closeups.
CAMERA WORK .....Plain shots
STAR.....A quality of sameness about her emotions but is pretty and appealing.
SUPPORT.....Charles Clary good; Von Meter conventional heavy.
EXTERIORS .....Include pretty garden shots
INTERIORS ..... Entirely suitable
DETAIL ..... All right
CHARACTER OF STORY.....Heroine discloses her past to save young girl.
LENGTH OF PRODUCTION.....About 5,000 feet

"The Day She Paid" is an interestingly done picture based on the familiar theme of the woman with a past who reveals her indiscretion to the man she loves that a young girl may be saved from a similar fate. As such it is a generally well-done picture, boasting nothing unusual to its credit, but at the same time telling its story interestingly and with more than the average degree of logic that is found in productions of a similar character.

Francelia Billington appears as Marion, the prize model in the clothing establishment operated by Adam Kessler, a man who pays more attention to the ladies than he does to his business. Charles Clary as a department store owner urges her to marry him, to return with him to his home and to act as mother to his two daughters. Marion is loathe to do so at first because Kessler had betrayed her several years before. However, on his promise to keep silent, Marion accepts.

What happens afterwards can easily be imagined. A few happy years go by and then Marion sees her husband's elder daughter constantly in company with Kessler. He proposes to marry her, he tells her, but Marion refuses to believe him and finally goes to her husband and tells the whole tragic story. Husband throws her out and forbids his daughter seeing Kessler again. So matters stand until Kessler again endeavors to see the girl when she comes to New York with her father on a buying trip. In a climax that is dramatically contrived, Kessler receives a sound thrashing from the man whose daughter he seeks while afterwards Marion receives the humble forgiveness of her husband.

The picture is enhanced by a number of introductory scenes showing Kessler's various pretty models displaying a number of attractive gowns. These scenes are well handled and provide a strong feminine interest. There is also a good heart interest note sounded at times in the scenes between Marion and her husband's baby daughter and later by the scenes of the baby alone praying for Marion's return.

Miss Billington, though certainly not an actress of stellar drawing power, gives a sympathetic characterization of the most prominent part. Her emotionalism is, however, much the same no matter what point she is endeavoring to register and some of her "heaving scenes" could be shortened to good effect. Charles Clary gives a likable portrayal of the husband while Harry Von Meter's heavy is conventionally villainous and often exaggerated.

This Ought to Give Average Satisfaction

Box Office Analysis for the Exhibitor

You can't promise any more than is told in the story on this picture but the plain story, as handled here, ought to give average satisfaction to most crowds. There are always interesting ways of handling this theme in advertising, and in this case you might concentrate on the wife's laying bare her own past, thus risking her happiness, in order to save the daughter from a fate similar to that which was meted out to her. This angle can undoubtedly be presented with dramatic force through catch lines and readers.

Miss Billington is not a well-known star but the title and the name of the author, one of the most prominent of magazine writers, ought to draw. If you feel you always must do something with a star you might use pictures of Miss Billington without a name in your advertising copy and publicity, awarding the job to the readers to guess who she is. This stunt has been worked several times in putting over a new star and although Miss Billington has been on the screen for a long time, it might be advantageous to try it in her case.

Some Amusing Situations Make Fairly Attractive Offering

J. Warren Kerrigan in
"THE JOYOUS LIAR"
Robert Brunton Prod.—Hodkinson-Pathe

DIRECTOR ..... Ernest C. Warde
AUTHOR ..... Jack Cunningham
SCENARIO BY .....Jack Cunningham
CAMERAMAN ..... Charles Kaufman
AS A WHOLE....Not unusual but contains enough interest and runs along smoothly enough.
STORY.....Rather hackneyed mistaken identity situation but works out some fairly amusing stunts.
DIRECTION.....Made the most of opportunities for comedy bits but allowed the action to drag badly along about the fourth reel.
PHOTOGRAPHY .....Good; rain stuff quite well done.
LIGHTINGS ..... Usually clear
CAMERA WORK .....Uniformly good
STAR.....The ladies will like him but perhaps the men will think him a trifle effeminate.
the part, however.
SUPPORT.....Lillian Walker pleasing but not impressive; Joseph J. Dowling gives good performance.
EXTERIORS ..... Appropriate when necessary
INTERIORS ..... Suited the story
DETAIL.....Nothing terribly wrong; might have omitted some unnecessary scenes toward the close.
CHARACTER OF STORY....Mainly comedy with a dash of crook meller for a thrill.
LENGTH OF PRODUCTION.....4,800 feet

"The Joyous Liar" is rather a suitable vehicle for the personality of J. Warren Kerrigan and although there is nothing quite new about the plot or its presentation, the interest is fairly well maintained throughout and there are enough amusing situations to hold to the end. There is a time toward the middle of the picture where the action lags a trifle, but not enough to cause much discussion.

From an entertainment standpoint, "The Joyous Liar" contains enough amusing situations and with the names of the star and his leading woman, it will probably get by. But there is nothing new about the story. This is the second time in two weeks that poor hero has falsely been accused of being a burglar and then been taken into the home of his supposed victim to be "cured."

Kerrigan rescues shero Lillian Walker from a band of auto thieves but for his trouble is arrested as a member of the gang and is charged with stealing automobiles. Lillian's father is a scientific criminologist and withdraws the charge made aganist hero on condition that he become a guest at his home and permit him to make an experiment of his case.

Hero, in reality a wealthy Denver artist, accepts the situation which seems to promise much amusement and besides he has already been a victim of the charms of the fair Lillian. Kerrigan enters into the social life of his experimenter's home without restraint and his attentions to Lillian become somewhat of a worry to the old man and Roth, one of shero's suitors.

The criminologist decides that hero is cured and tells him he may go but things are just beginning to get interesting for Warren so he decides to stick around a little longer. During his stay hero has painted som every vivid pictures of his supposed career as a criminal, lying very joyously.

Both attempts to arrest hero on the charge that he has stolen money from the bank and on a murder theory which he has rigged up from the various lies told by Kerrigan. Hero evades his captors and seeks refuge in the home of his friend, MacDonald, where he is caught. Explanations follow and the wedding takes place right there.

Play Up the Name of the Star and You Can Safely Get By On This

Box Office Analysis for the Exhibitor

This is by no means unusual and there isn't tremendous amount of punch in it but it does contain some fairly amusing situations, somewhat hackneyed to be sure, though done in a pleasing way. The entire cast seems to work for the success of the picture and the result is quite satisfactory.

If you want to vary your program you can safely play "The Joyous Liar" and probably meet the desires of your audience. The complications developing from the lies told by hero afford numerous bits of comedy that register a trifle more than ordinary interest. The action, while it drags at times, keeps the theme advancing toward the climax which is reached at an opportune moment.

Use the name of the star to advantage. He has a large following, among the ladies especially. He is the matinee idol type that appeals to the fair sex and in the part of "The Joyous Liar" he takes many chances and does many daring deeds to be near the girl he loves.

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EDITION LIMITED

RELEASE DATES

From October 1, 1919, of all Feature Productions

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
Nov. 2	Turning the Tables (Dorothy Gish)		11/9/19
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Nov. 2	L'Apache (Dorothy Dalton)		12/14/19
Nov. 9	Luck in Pawn (Marguerite Clark)		
Nov. 9	Crooked Straight (Charles Ray)		11/2/19
Nov. 9	What Every Woman Learns (Enid Bennett)		10/26/19
Nov. 16	Male and Female (DeMille)		11/30/19
Nov. 16	23½ Hours Leave (Douglas MacLean-Doris May)		11/2/19
Nov. 23	The Invisible Bond (Irene Castle)		
Nov. 23	It Pays to Advertise (Bryant Washburn)		11/30/19
Nov. 23	The Miracle of Love (Cosmopolitan)		
Nov. 30	Counterfeit (Elsie Ferguson)		11/30/19
Nov. 30	Scarlet Days (Griffith)		11/23/19
Dec. 7	An Adventure in Hearts (Robert Warwick)		
Dec. 7	Victory (Tourneur)		12/7/19
Dec. 7	More Deadly Than the Male (Ethel Clayton)		12/14/19
Dec. 14	The Cinema Murder (Cosmopolitan)		
Dec. 14	Behind the Door (Ince Special)		
Dec. 21	His Wife's Friend (Dorothy Dalton)		
Dec. 21	Hawthorne of the U. S. A. (Wallace Reid)		11/30/19
Dec. 21	A Girl Named Mary (Marguerite Clark)		
Dec. 28	Wanted—A Husband (Billie Burke)		
Dec. 28	Red Hot Dollars (Charles Ray)		
Dec. 28	Everywoman (Super-Special)		
Jan. 4	The Woman in the Suitcase (Enid Bennett)		
Jan. 4	Too Much Johnson (Bryant Washburn)		
Jan. 4	The Thirteenth Commandment (Ethel Clayton)		
Jan. 11	Sand (William S. Hart)		
Jan. 11	On With the Dance (Special)		
Jan. 18	Mary Ellen Comes to Town (Dorothy Gish)		
Jan. 18	Huckleberry Finn (Special)		
Jan. 18	The Tree of Knowledge (Robert Warwick)		
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)		
Jan. 25	Dangerous Hours (Ince Super)		

FIRST NATIONAL

	The Thunderbolt (Katherine MacDonald)	5	11/23/19
	Virtuous Vamp (Constance Talmadge)	5	11/30/19
	Mind the Paint Girl (Anita Stewart)	6	11/30/19
	Heart O' the Hills (Mary Pickford)	6	12/7/19
	The Beauty Market (Katherine MacDonald)	6	
	In Wrong (Jack Pickford)	5	
	In Old Kentucky (Anita Stewart)	7	
	A Day's Pleasure (Charlie Chaplin)	2	12/14/19

FOX FILM CORP.

Excel Pictures

Oct. 5	The Lost Princess (Albert Ray-Elinore Fair)		11/2/19
Oct. 19	Snares of Paris (Madlaine Traverse)		11/30/19
Nov.	Vagabond Luck (Albert Ray-Elinore Fair)		11/30/19
	Lost Money (Madlaine Traverse)		12/7/19
Dec.	The Web of Chance (Peggy Hyland)		
	Tin Pan Alley (Albert Ray-Elinore Fair)		

William Farnum Series

Sept.	Wolves of the Night		7/27/19
Oct.	The Last of the Duanes		10/5/19
Nov.	Wings of the Morning		12/7/19

Tom Mix Series

Oct. 19	The Speed Maniac		9/28/19
Dec.	The Dare Devil		

Theda Bara Series

Sept. 21	La Belle Russe		9/21/19
Dec.	Lure of Ambition		11/16/19

Victory Pictures

Oct. 12	Sacred Silence (William Russell)		10/19/19
Oct. 26	Chasing Rainbows (Gladys Brockwell)		
Nov.	The Winning Stroke (George W Walsh)		
	Eastward Ho (William Russell)		11/23/19
Dec.	Thieves (Gladys Brockwell)		11/2/19
	The Devil's Riddle (Gladys Brockwell)		

Big Productions

Oct.	Kathleen Mavourneen		
	Should a Husband Forgive?		10/26/19

GOLDWYN DISTRIBUTING CORP.

Release Date		Length Reels	Reviewed
Star Series Productions			
	Upstairs (Mabel Norman)		8/31/19
	Heartsease (Tom Moore)		9/14/19
	The Girl From Outside (Rex Beach)		8/24/19
	The World and Its Woman (Geraldine Farrar)		9/21/19
	Lord and Lady Algy (Tom Moore)		9/7/19
	Strictly Confidential (Madge Kennedy)		10/12/19
	Bonds of Love (Pauline Frederick)		
	Almos ta Husband (Will Rogers)		10/19/19
	Bonds of Love (Pauline Frederick)		
	Almost a Husband (Will Rogers)		10/19/19
	Jinx (Mabel Normand)		9/28/19
	The Gay Lord Quex (Tom Moore)		
	Jubilo (Will Rogers)		12/14/19
	The Loves of Letty (Pauline Frederick)		
	Flames of the Desert (Geraldine Farrar)		11/9/19
	The Cup of Fury (Rupert Hughes)		
Bennison Star Series			
	The Road Called Straight (Betzwood)		
	High Pockets		
	A Misfit Earl		
Goldwyn Specials			
	For the Freedom of the East (Lady Tsen Mei)		
	The Eternal Magdalene		5/25/19

HALLMARK PICTURES CORP.

	A Dangerous Affair (Herbert Rawlinson)		
	Wit Wins (Florence Billings)		
	Love, Honor and ? (Stuart Holmes- Ellen Cassidy)		
	The Phantom Honeymoon (Margaret Marsh)	6	
	The Heart of a Gypsy (Florence Billings)	5	
	A Woman's Experience (Mary Boland)		

METRO PICTURES CORP.

Nazimova Productions

	The Red Lantern		5/4/19
	The Brat		9/14/19
	Stronger Than Death		
Screen Classics, Inc. (Specials)			
	Lombardi, Ltd. (Bert Lytell)		9/28/19
	Please Get Married (Viola Dana)		11/9/19
	Fair and Warmer (May Allison)		10/19/19
	Should a Woman Tell (Alice Lake)		
	The Walk-Offs (May Allison)		
	The Willow Tree (Viola Dana)		
	The Right of Way (Bert Lytell)		
	The Best of Luck (Drury Lane Melodrama)		

PATHE EXCHANGE, INC.

Oct. 5	Impossible Catherine (Virginia Pearson)		
Oct. 12	A Damsel in Distress (June Caprice)		10/19/19
Oct. 12	Daddy Number Two (Baby Marie Osborne)		
Oct. 19	The Moonshine Trail (Sylvia Breamer)		10/26/19
Nov. 2	The Gay Old Dog (John Cumberland)		11/9/19
Nov. 9	A Woman of Pleasure (Blanche Sweet)		9/14/19
Nov. 16	The Right to Lie (Dolores Cassinelli)		12/7/19
Nov. 23	Miss Gingersnap (Marie Osborne)		
American Film Co., Inc.			
	Yvonne From Paris (Mary Miles Minter)		7/6/19
	The Tiger Lily (Margarita Fisher)		7/20/19
	This Hero Stuff (William Russell)		7/27/19
	Eve in Exile (Charlotte Walker)		12/14/19
W. W. Hodkinson Corp.			
	The Blue Bonnet (Billie Rhodes)		8/31/19
	A White Man's Chance (K. Warren Kerrigan)		8/17/19
	The Volcano (Leah Baird)		8/17/19
	The Bandbox (Doris Kenyon)		11/30/19
	The Joyous Liar (J. Warren Kerrigan)		
	The Lord Loves the Irish (J. Warren Kerrigan)		

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson, Pauline Starke, Norman Kerry, Wallace Beery)	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Raker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19

ROBERTSON-COLF

Release Date		Length Reels	Reviewed
Oct.	5	Kitty Kelly, M.D. (Bessie Barriscale)	———
Oct.	12	The Open Door (Artclass)	10/19/19
Oct.	19	Poor Relations (Brentwood)	10/26/19
Oct.	26	The Gray Wolf's Ghost (H. B. Warner)	———
Nov.	2	The Broken Butterfly (Tourneur)	10/26/19
Nov.	9	The Illustrious Prince (Sessue Hayakawa)	11/16/19
Nov.	16	The Blue Bandanna (William Desmond)	———
Nov.	23	A Fugitive from Matrimony (H. B. Warner)	12/7/19
Nov.	30	Heart of Juanita (Beatriz Michelena)	12/14/19
Dec.	7	No Release	
Dec.	12	The Tong Man (Sessue Hayakawa)	12/14/19
Dec.	21	Beckoning Roads (Bessie Barriscale)	———
Dec.	28	Haunting Shadows (H. B. Warner)	———
Dec.	28	The Beloved Cheater (Gasnier)	11/16/19
Jan.	4	The Third Generation (Brentwood)	———
Jan.	11	Not selected	
Jan.	18	The Beggar Prince (Sessue Hayakawa)	———
Jan.	25	The Luck of Geraldine Laird (Bessie Barriscale)	———

SELECT PICTURES

Oct.		Isle of Conquest (Norma Talmadge)	———
Selznick Pictures			
Oct.		The Country Cousin (Elaine Hammerstein)	12/14/19
		Sealed Hearts (Eugene O'Brien)	———
		The Glorious Lady (Olive Thomas)	11/9/19
Nov.		Piccadilly Jim (Owen Moore)	———
		Out Yonder (Olive Thomas)	———
		The Broken Melody (Eugene O'Brien)	———

UNITED ARTISTS' CORP.

Oct.	20	Broken Blossoms (Griffith)	5/18/19
Dec.	2	When the Clouds Roll By (Fairbanks)	———

UNITED PICTURE THEATERS

		Her Game (Florence Reed)	———
		The Eternal Mother (Florence Reed)	———
		The Corsican Brothers (Dustin Farnum)	———

UNIVERSAL FILM MFG. CO.

Jewel Features			
		Forbidden (Mildred Harris)	———
		Paid in Advance (Dorothy Phillips)	11/16/19
		The Right to Happiness (Dorothy Phillips)	8/24/19
		Blind Husbands (Eric Stroheim)	10/19/19

Release Date		Length Reels	Reviewed
Universal			
		The Woman Under Cover (Fritzi Brunette)	9/14/19
		The Sundown Trail (Monroe Salisbury)	———
		Common Property (Robt. Anderson-Nell Craig)	———
		Loot (Ora Carew)	———
		Bonnie, Bonnie Lassie (Mary MacLaren)	
		The Brute Breaker (Frank Mayo)	11/23/19
		The Rider of the Law (Harry Carey)	10/12/19
		The Trembling Hour (Helen Eddy)	10/19/19
		His Divorced Wife (Monroe Salisbury)	11/9/19
		Under Suspicion (Forrest Stanley-Ora Carew)	11/23/19
		Lasca (Edith Roberts-Frank Mayo)	11/23/19
		A Gun Fighting Gentleman (Harry Carey)	11/30/19
		The Pointing Finger (Mary MacLaren)	12/7/19

VITAGRAPH

		In Honor's Web (Harry Morey)	11/9/19
		A Fighting Colleen (Bessie Love)	11/16/19
		The Black Gate (Earle Williams)	———
		The Combat (Anita Stewart)	———
		The Golden Shower (Gladys Leslie)	———
		The Tower of Jewels (Corinne Griffith)	———
		The Darkest Hour (Harry Morey)	———
		Pegeen (Bessie Love)	———
		When a Man Loves (Earle Williams)	———
		The Sins of the Mothers (Anita Stewart)	———
		The Midnight Bride (Gladys Leslie)	———
		Human Collateral (Corinne Griffith)	———
		The Birth of a Soul (Harry Morey)	———
Special Productions			
		The Winchester Woman (Alice Joyce)	11/16/19
		The Climbers (Corinne Griffith)	11/9/19
		The Vengeance of Durant (Alice Joyce)	———
		Slaves of Pride (Alice Joyce)	———

WORLD PICTURES

Oct.	6	The Oakdale Affair (Evelyn Greeley)	10/12/19
Oct.	13	Woman of Lies (June Elvidge)	11/2/19
Oct.	20	The Black Circle (Creighton Hale)	10/19/19
Oct.	27	The Arizona Catclaw (Edythe Sterling)	———
Special		When Bearcat Went Dry	———
Nov.	3	Me and Captain Kidd (Evelyn Greeley)	11/16/19
Nov.	10	The Poison Pen (June Elvidge)	11/30/19
Nov.	17	You Never Know Your Luck (House Peters)	———
Nov.	24	Dad's Girl (Jackie Saunders)	———

Some Short Reels

Another Bray Pictograph, Goldwyn

Three parts, as usual, comprise another Bray, which is nicely produced and holds interest. "A City of Kings" is the title of the initial section and in it various views of the places of note in Lima, Peru, are shown. Much that is pleasing to the eye and is of geographical and historical interest is included in this portion. "Un-Natural History" is the title of the second part which is rather brief, dealing only with polar bears and a bird called the Nemu. Titles for this are in rhyme and have been written in commendable fashion by Oliver Herford. Leighton Bud is the creator of the animated cartoon which closes. "My, How Times Have Changed" is its title and the entire affair is a satire on conditions today as compared to those of times gone by.

"The Unexpected Shot," Capital

Another link in the chain of Al Jennings' adventures is "The Unexpected Shot," as usual, in two reels. Those who are acquainted with the Jennings' productions will find that this one has more action and is rather more exciting than the stuff he has done hitherto. Undoubtedly, the fact that this has more action in it, will prove of material benefit. There is plenty of scrappy stuff and the hero, assisted by an American girl fights off a large band of Mexican insurrectionists. The offering has been produced quite well and the cast is up to the mark. Like most of the other pictures in which the ex-outlaw has appeared, it is realistic. None of the characters are overdrawn.

Some Short Reels

"Imposing on Good Nature," Chester-Outing

"Imposing on Good Nature" is the title of a short Outing—Field and Stream travelogue that brings you to a Japanese fishing village. Interest attaches to the number in that views of native fishermen—and fisherwomen—are shown. Titles are by Katherine Hilliker, in her usual style.

"The Red Hot Sea," Educational

Some time ago, Educational filmed the volcano at Kileauea and then Prizma screened it. This one pictures the crater quite well, although not as well as it has been done before. Those who have not seen the well-known volcano before will find it interesting. There is a second portion devoted to the electrolysis of metals and should prove of benefit to chemical students.

"A Rose by Any Other Name," Fox

Funny and carrying a surprise finish, this Fox Mutt and Jeff comedy will make them laugh and will hold their attention until the end. The conclusion is not very delicate, but the entire affair has been produced in good style and makes a satisfactory animated cartoon. Bud Fisher's characters have experiences with some wild animals in the one-reeler, much chase stuff resulting. In the end, Jeff brings about the salvation of himself and his companion.

"Islands of the St. Lawrence," Ford-Goldwyn

Numerous small islands are to be found in the St. Lawrence River and in this Ford one-reeler, they have been screened from a moving boat. Many of the shots are beautiful and appeal to the eye, but it would have been an excellent idea to secure some shots from the land. As it is, there is too much resemblance between some of the scenes to make this a first-rate scenic offering. There is a second portion, devoted to the bridges that span the East River and numerous interesting facts, known to few New Yorkers, and fewer people who do not reside in the city.

"Miss Gingersnap," Pathe

Starred in this two-reeler is Baby Marie Osborne, who does capital work as well. A colored youngster whose name is not mentioned along with those of the rest of the cast is also prominent. This consists mainly of a delicate variety of kid comedy, and while the story has a rather elementary appeal, and is quite simple, it should be accepted by young and old alike. L. M. Wells, Margaret Cullington and Ruth Lackaye are included in the cast. William Bertram directed, and Alberta Story wrote the story.

"Ambrose's Visit," Frohman Amusement Co.

Vacationers who go out of town are frequently confronted with troubles that they have not bargained for, and Mack Swain certainly finds himself facing one very great inconvenience in "Ambrose's Visit." Although the theme is not a new one, it has been worked out in novel fashion, the difficulty encountered by Swain, being a mother-in-law. He is foolish enough to agree to spend some time in the home of his wife's mother and after spending one day there, during which time he is given numerous tasks without a chance to sit down, and then a meal that is, to say the least scant, he decides to go back to the city. An acceptable comedy that should produce giggles.

"Constantinople," Red Cross-Educational

Constantinople, the historic city which has changed hands on numerous occasions, and for years the Turkish capital, has been selected by the Red Cross for a new Educational release. Oriental atmosphere is much in evidence in the offering which is quite interesting as a geographic study and which in addition to the usual shots to be found in a picture of this sort, has several scenes showing the howling Dervishes, the peculiar religious fanatics of the far east. Rather gruesome are the bits in which these men are shown using hot irons on their personages, or piercing their cheeks with pointed instruments, but nevertheless they are of interest.

"Ain't Nature Wonderful," Universal

Vacation trips and experiences out of town are frequently unpleasant, and this comedy will give many vacationers an opportunity to laugh. There is practically no story in the production which simply depicts the various discomforts suffered by a party of four, two men and their wives, spending a few weeks in a suburb. Eddie Lyons and Lee Moran wrote the bit of a story this has and they play the male roles. Charlotte Merriam and Betty Peterson play the feminine characters.

"Pretty Soft," National—Goldwyn

Everyone goes on strike and girls appear in plentiful numbers in "Pretty Soft," a current Hall Room Boy comedy release which includes much that is funny. The humor centering about the various walk-outs is most timely and the principals do some good work, in presenting MacGill's well-known cartoon characters, Percy and Ferdie. Taken as a whole, this is quite up to the standard and will get more than a few laughs although it slows up somewhat in one or two places.

Some Short Reels

"A Much Needed Rest," National—Goldwyn

Novelty is the ruling feature in this Smiling Bill Parsons two-reeler as far as the titles are concerned. Mark Goldaine directed and Arno Marsh wrote the story for the production which technically is up to a high standard. The photography, lightings and settings are good and the atmosphere is light and pleasing. Numerous youngsters appear in the offering in which Bill Parsons attempts to win the heart of a grass widow and succeeds after getting in trouble because of remarks concerning her youngsters. Titles are doubled, that is, there is always a second title with a cartoon appended, that joshes the first. Many of these are funny, and add improvement to the number.

"Order in the Court," Pathe

It is the incidents connected with the story, which is acceptable from every angle, as much as the work of Snub Pollard that will probably make this a successful one reel comedy offering. In it, the star occupies, unwillingly, the position of a juror and succeeds in landing another occupant of the box—a member of the fair sex. His happiness is cut short, however, by his wife who chases him home. Many clever bits are included in the production.

"Salome vs. Shenandoah," Sennett-Paramount

Burlesques on stage productions are not novelties in pictures. Usually they figure as parts of stories, but in "Salome vs. Shenandoah," the farce on the war story and Oriental extravaganza form the entire offering. In this and the subject used for the satire lie the novelty in this Mack Sennett two-reeler. There is no plot at all in the piece, but the elaborate manner in which it has been produced and the splendid work of the principals places it in the successful class. Ben Turpin is featured, with Chester Conklin and Phyllis Haver also occupying featured, but less important roles. Ford Sterling occupies the center of the screen for a considerable portion of the time also and fits admirably. Louis Fazenda is also funny. Billy Bevan has much to do as property man and Charles Murray, Charles Lynn, Harry Gribbon and Marie Prevost also figure in the production. In addition, there is a bevy of damsels who add color.

"The Lion Man," Universal

It would have been more appropriate to call the fifth episode of this "In the Lion's Den," "In the Lion's Cage," for that is where the heroine and the villain fall at the finish. This section of the serial is like most serial offerings in that thrills follow one another in rapid successsion.

"The Shimmy Gym," Cuckoo—United

Mark M. Dintenfass produced this two-reeler which is being distributed by United Picture Theaters. No reason for producing the affair is evident, there being no story and the incidents which comprise the film certainly are not funny enough in themselves to get more than one or two legitimate laughs. Bobby Burns and Jobyna Ralston are featured. The latter is quite charming, but not funny.

"Red Cross Activities in Russia," Red Cross—Educational

Several beautiful works of architecture are to be found in Moscow, ancient capital of Russia, and this two-reel subject, produced by Red Cross and released through Educational, shows them to fine advantage. One sees the Red Cross at work in Russia in some bits, but by far the greater part of it is devoted to dealing with the population and some of the sights to be seen in that land.

"Berth of a Nation," Fox

Another Mutt and Jeff comedy which is not up to the standard usually set in these productions. The humor centers about the antics of the well-known pair in a pullman car. It starts well, but after the first hundred feet or so, rapidly evolves into a meaningless burlesque. Not up to the mark.

U. S. Navy Recruiting Propaganda

The U. S. Navy Recruiting Department has produced and is releasing a three-reel subject that is well photographed and should make excellent propaganda. It is a sort of picturization of a letter that a member of the Navy might write to his mother and depicts every phase of the routine of a bluejacket. There is nothing sensational about it, it simply being a complete analysis of life on the war vessels of the United States. In addition to its merits as propaganda, it should prove interesting because of its educational value.

"His Last False Step," Mack Sennett-Famous

Ford Sterling occupies the position of honor for the greater part of the time in this Sennett two-reeler. Compared with some of the recent Sennett releases, it falls short of the mark. It consists mainly of slapstick comedy, most of which does not possess the novelty necessary to put stuff of this nature over. The finish, where Sterling finds that what has come before has been a dream, has been used frequently before, so that while it is surprising, it lacks originality. There are some real laughs in it but most of it is not very funny.

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Every Great American Production Organization is Making Plans to Produce Super-Specials in Europe.

had the courage and the initiative to show the way, and the First American Quality Production made in Europe is here now and booking fast.

MARIE DORO is the Star
HERBERT BRENON the Director
"TWELVE-TEN" is the Title

This tremendous picture is the result of the concentrated effort of a full staff of American Camera men, Technical men, Property men, Editors and Cutters who were taken abroad, and who are *still there* and at work on other American-made Productions. And remember *because they know European producing conditions.*

BRITISH & COLONIAL SHOWED THE WAY

Here is American Quality back of big stories selected for the American market in the full knowledge that America's taste is international and unprejuduced *if the films are right.*

will continue to send over American Quality made pictures in foreign settings. The great show places, the marvellous beauty spots, and all the wealth of art and nature in Europe are now ready for your screen, made into real American entertainments.

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EDWARD GODAL, Managing Director
LONDON, ENGLAND

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YOU NEVER THINK OF THE OTHER FELLOW'S SISTER!

It is Pauline Frederick speaking - speaking across the swift currents of temptation in London - speaking on the threshold of luxury and sin – speaking to her million sisters the world over, who hold their honor higher than the luxury of shame - captivating you one minute with the matchless quality of her beauty - wringing your heart the next with the utter hopelessness and helplessness of her struggle - but re-affirming at last your belief in the nobility of womanhood, as she cries out in a voice that seems to break the silence of the screen –

I'm going - going back where I belong

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PAULINE FREDERICK

IN

THE LOVES OF LETTY

BY SIR ARTHUR WING PINERO

DIRECTED BY FRANK LLOYD

GOLDWYN PICTVRES CORPORATION

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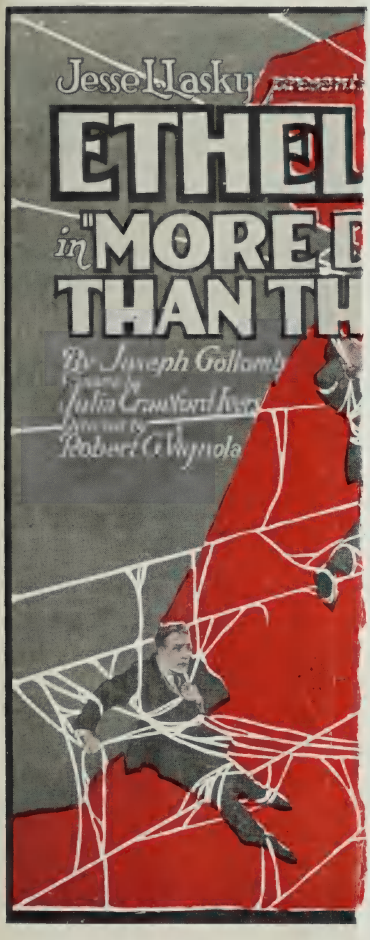
The BRADSTREET of FILMDOM

VOL. X. NO. 79



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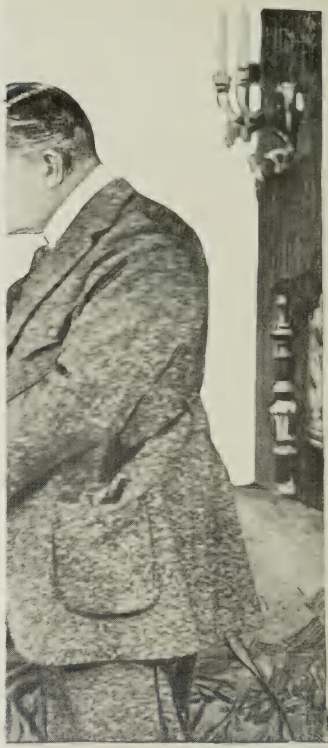

KET"

Y KENNETH WEBB

ho is caught in the
— the most power-
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those who feed on
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loyalty and love, as
Broadway's history!

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The BRADSTREET of FILMDOM Wid's DAILY The RECOGNIZED AUTHORITY

Vol. X. No. 79 Sunday, December 21, 1919 Price 25c.

Copyright 1919, Wid's Film and Film Folks, Inc.

Published Daily at 71-73 West 44th St., New York, N. Y., by WID'S FILMS AND FILM FOLKS, INC.

F. C. ("Wid") Gunning, President and Treasurer; Joseph Danberg, Vice-President and Editor; J. W. Alicoate, Secretary and Business Manager.

Entered as second-class matter May 21, 1918, at the post office at New York, N. Y., under the Act of March 3, 1879.

Terms (Postage free) United States, Outside of Greater New York, $10.00 one year; 6 months, $5.00; 3 months, $3.00. Foreign, $15.00.

Subscribers should remit with order.

Address all communications to
WID'S DAILY, 71-73 West 44th St., New York, N. Y.
Telephone: Vanderbilt 4551-2

Hollywood, California: Editorial and Business Offices: 6411 Hollywood Boulevard. Phone, Hollywood 1603.

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News of the Week in Headlines

Monday

D. W. Griffith safe after being lost at sea for twenty-four hours.

Park-Whiteside forms Cinemaplays, Inc., to feature Gail Kane and Thurston Hall.

Jans Pictures, Inc., formed by Herman F. Jans, Jersey exhibitor and exchangeman.

David Horsley among incorporators of Unista Film Mfg. Co.

Tuesday

Sterling Film, Ltd., Canadian independent exchange to expand.

Charles C. Burr, assistant general manager of Famous resigns to join Arthur F. Beck organization.

G. B. Samuelson, English producer, at work on coast.

Wednesday

United Picture theaters to increase output to 25 features a year.

Reported John Joseph Harvey negotiating for company to distribute comedies only.

Dorothy Dalton, Ince star, signs long-term contract with Famous Players.

Thursday

First National announce plans for expansion which include control of 5,000 theaters.

Olive Tell to be starred in Jans Pictures.

Secretary of the Interior Lane, intimates government may officially recognize part played by picture industry during war.

Loew to build at 83rd St. and Broadway.

Educational closes deal with Interchurch World Movement.

Friday

Frank G. Hall reported back of new Mir-America Corp.

Metro after director to produce in Italy with Mrs. Bettini as a star.

Goldwyn reported to build theater in San Francisco.

Saturday

Eve Balfour, famous British actress, arrives in New York.

Metro buys "Polly With a Past"; Ina Claire to be starred.

Harry Koplar of St. Louis reported to expand his theater holdings there.

"Pardoning the bad is injuring the good"—Benjamin Franklin.

COMING-

The THIRD!

The big Broadway play of Cohan & Harris that New York audiences couldn't get enough of!

A Romantic Drama of Great Heart Appeal!

Winsome

VIOLA DANA

in

The WILLOW TREE

by J. Benrimo & Harrison Rhodes

Scenario by June Mathis. Directed in 6 acts of superb beauty by Henry Otto.

METRO

Maxwell Karger, Director General.

Jury's Imperial Pictures, Limited, Exclusive Distributors throughout the British Empire. — Sir William Jury, Managing Director.

Artistic Production Especially Appropriate for the Christmas Season

Harry Carey in
"MARKED MEN"
Universal

DIRECTOR ..... Jack Ford
AUTHOR ..... Peter Kyne
SCENARIO BY .....H. Tipton Steck
CAMERAMAN ..... John W. Brown
AS A WHOLE.....Very fine production with several big moments; will please admirers of the star especially.
STORY.....Holds interest throughout and contains The pathos and humaness of life.
DIRECTION.....Provided some unusually realistic bits and gives the story an exceedingly worth while production.
PHOTOGRAPHY ..... First class
LIGHTINGS ..... Some especially fine effects
CAMERA WORK ..... Very creditable
STAR.....Has a role somewhat different from his more recent productions; is likeable in the part.
SUPPORT.....Joe Harris very good in character part; others adequate.
EXTERIORS.....Some beautiful shots of a desert
INTERIORS..... Correct when needed
DETAIL....Much care displayed, more particularly in small things.
CHARACTER OF STORY.....Deals with the good to be found in every human even though it be a convict.
LENGTH OF PRODUCTION.....About 5,000 feet

"Marked Men," an adaptation of Peter Kyne's Saturday Evening Post Story, "The Three Godfathers," has provided admirable material for a photoplay production and Director Jack Ford has given the author's conception a splendid and exceedingly worth-while presentation.

One of the best points of the picture is the introduction which starts things going immediately and while the penitentiary setting may lead you to expect a different story, the idea is effective and commands attention from the start. There is quite a thrill in the first reel when Harry, an escaping convict, dashes off the side of a bridge on horseback into the water below.

Most of the action takes place on the Mojave desert. During this sequence they have secured a very fine sandstorm effect. They work in a novel bit of suspense when the three wandering convicts come upon a seemingly abandoned caravan on the desert after the sandstorm has subdued. The three men approach the wagon and look in over the tailboard, register astonishment and then walk reverently away leaving the audience extremely curious to know what they saw, the only clue being a title referring to the "miracle of the ages before their eyes."

The desert sequence might be shortened effectively and without any harmful results. They started off at such a good pace that the slowing up toward the middle is more noticeable than it might otherwise have been.

Harry and his two pals, Tom and Tony, work a very daring escape from the prison and when they are forced to separate they plan to meet at the mining town of Trade Rat. Harry reaches the rendezvous some time before his companions and in time falls in love with Winifred Westover, a girl of clean morals, who has been forced by circumstances to work in a dance hall.

When the three men again join forces they rob the bank in the town and make their get-a-way, wandering out to the desert where they lose their way. Then they discover the caravan and its occupants, a new-born babe and its dying mother, who begs them to bring up her child.

The remainder of the picture deals with the efforts of the ex-convicts to find their way out of the desert. Tony and Tom die on the desert while Carey reaches the town of Jerusalem exhausted but with the child still in his arms and very much a live. Everything turns out nicely and Winifred and Harry are re-united and his pardon obtained.

Promise Them a Good Picture and Use Harry Carey's Name

Box Office Analysis for the Exhibitor

If you are in the habit of playing Harry Carey pictures you will probably secure this in the natural course of events, but if you haven't used any of his former productions, this would be a good time to start.

The story by Peter B. Kyne, which ran in the Saturday Evening Post under the title of "The Three Godfathers," is pleasingly compared to the Three Wise Men and Biblical story of the birth of Christ and director Ford has inserted a very artistic tableau of this particular incident. The production is especially appropriate for this time of year and should work in nicely with a musical score suitable for the Christmas time.

To the Motion Picture Theater Owners of America

Advertising on the screen is a very serious Problem. The exhibitor must, above all things, consider the rights of his patrons. No doubt there are pictures in which the advertising and the entertainment value are inseparably bound up. No other kind, under this plan, will be projected on his screen, because no picture will be offered until after it has been passed upon by a supervising committee composed of exhibitors.

All industrial and educational films to be shown hereafter must be **controlled and supervised by exhibitors,** because they own the screens. Under no circumstances will the exhibitors delegate their rights to supervise their screens to any producing company whatever.

The burglar who is caught with the goods and offers to surrender part of his loot in exchange for a license to burglarize in the future is not an impressive figure morally or from a business standpoint.

Some of the producers who contracted with big advertisers for the use of our screens without our consent are in the position of the man who has raised money by putting a mortgage on a piece of property to which he has no title.

DON'T SIGN ANY CONTRACTS THAT WILL MORTGAGE YOUR SCREEN TO ANY FILM PRODUCER, GET IN TOUCH WITH ANY OF THE UNDERSIGNED.

Under pressure applied by activities of the Screen Protective Committee, new propositions and offers, more or less vague and indefinite, are being made to the exhibitor to induce him to mortgage his screen in the interest of individuals and film producing corporations.

Under the plan worked out by this committee, all money derived from advertising in the pictures shown in each state go to the state organization for the exhibitors of that state to use as they see fit.

We, the undersigned, have no connection whatever with any alleged, or so-called "national" exhibitors' organization.

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Arrangements with organized exhibitors in New England, the South, and other territory are now being completed.

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708 Times Building — New York City — Telephone Bryant 8248

Naughty British Society Life Basis of This Story

Tom Moore in
"THE GAY LORD QUEX"
Goldwyn

DIRECTOR ..... Harry Beaumont
AUTHOR .....Sir Arthur Wing Pinero
SCENARIO BY .....Edford Bingham
CAMERAMAN ..... George Weber
AS A WHOLE....Society drama of British life with one specially strong sequence.
STORY.....Situations continental and will hardly have desired effect on the average American audience.
DIRECTION.....Good except for the fact that the conclusion is withheld too long.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Well handled
CAMERA WORK .....Some unusual shots
STAR.....Is inclined to be lost in this type of picture but pleases.
SUPPORT....Naomi Childers excellent; rest average
EXTERIORS.....Numerous pretty garden scenes
INTERIORS ..... Very good
CHARACTER OF STORY.....The reformed Lord Quex's efforts to shake his rakish past when finally in love.
LENGTH OF PRODUCTION.....About 4,879 feet

"The Gay Lord Quex" is a society drama laid in England and is made up for the most part of a string of situations strongly continental in flavor and which family theater audiences will think risque. For instance, in a picture of the American type it is all very well to supply the villain with a mistress. But here the hero is supplied with one as well and not only one but when he is introduced he is shown dreaming over all his past conquests!

Such is the atmosphere that surrounds the present hero, the gay Lord Quex, and if it were not for the perfectly clean, wholesome and amusing personality of Tom Moore who brings this character to life on the screen, Quex would find little sympathetic response from any picture audience.

Quex is in the midst of an affair with a Duchess when he meets sweet young Gloria Hope and this time really falls in love. At a house party, the Duchess, unable to understand Quex's change of heart, invites him to her room at eleven at night for a "good-bye" party. A manicurist in the household and a great friend of Gloria's who believes that she is throwing her life away on Quex discovers the Duchess' plan and threatens Quex with exposure if he carries on his romance with Gloria. Through a trick Quex in turn manouvers the situation so that he may easily compromise the manicurist before her fiance.

There is an exceedingly well developed sequence between Quex and the manicurist during which the balance of power shifts back and forth between the two with ever-increasing interest. At length the girl sees the real sportsman and gentleman in Quex and lets the matter drop. Later, however, Quex learns that the manicurist's idea was to save Gloria for an army Captain of infinitely worse reputation than his. Then the manicurist makes amends by vamping the Captain until he capitulates to her charms and Gloria sees him in the act. After that it is plain sailing for Quex.

The main fault with this as it stands now, and aside from its distinctly foreign flavor, is the fact that there are too many amorous entanglements in the story to unravel before Quex finally wins the girl. The last sequence for instance comes as a distinct anti-climax.

Supporting Tom Moore are three leading women headed by Naomi Childers as the Duchess. Miss Childers plays in a queenly fashion. Gloria Hope seems a bit too young to be taken seriously and a little too scatter-brained (according to her character) to win sympathy, and as a consequence the thread of romance between her and Quex is quite weak. Hazel Daly is the manicurist.

A Fitting Subject for Transient Houses

Box Office Analysis for the Exhibitor

Owing to the distinctly "racey" flavor of this picture it may be suitable for transient houses but not for those who cater to family patronage. The transients are going to accept the character of Quex as interpreted by Tom Moore, as a gay bird and are going to enjoy his various amours with him particularly when he cleverly manipulates the reins in the scene with the manicurist.

On the other hand, Quex's affairs, before a family audience, would doubtless be inclined to give offense as he and the rest of the people in the cast operate on a moral code distinctly apart from that expected in this country.

Catch lines and reading notices should be centered about the stellar character and should tell, as far as the exhibitor believes discreet, about his various affairs and how they rose up in his way when finally real love came to him.

Only the limitations of the English Language kept the Critics from saying more than this

MOVING PICTURE WORLD: J. Parker Read, Jr. has one of the most elaborately produced and powerfully enacted melodramas ever screened in this newest Louise Glaum special. Seven rich, wonderful reels of magnificent settings; diversity of locations. An especial triumph for Louise Glaum and her fine, associated player, Edwin Stevens.

TOM HAMLIN'S LETTER: All screen fans and the gallery gods now in the downstairs seats will go wild over this big J. Parker Read, Jr. seven-reel special. This hardened old reviewer of motion pictures was highly entertained and closely held by it. Louise Glaum scores big.

MOTION PICTURE NEWS: J. Parker Read, Jr. has taken this stirring Louise Joseph Vance story and given it production with a final kick in it stronger than wood alcohol. Here is our estimate of its theatre values: Large metropolitan first runs, big puller and very pleasing. Class houses, good puller and pleasing. Family houses, big puller. Neighborhood houses, strong puller and exceptionally pleasing. Material served fast with suspense, augmented by a romantic trend. Everybody will thoroughly enjoy it.

EXHIBITORS TRADE REVIEW: Clothed with beautiful and lavish sets, this production affords exhibitors with a melodrama containing real thrills, a consistent and interesting romance and entertaining possibilities far beyond denial. Having bid farewell to vampire roles forever, Louise Glaum now achieves her greatest success and shows her immense dramatic versatility.

MORNING TELEGRAPH: Typically moving-picturesquely entertaining is this lavish and made-without-thought-of-expense production of "The Lone Wolf's Daughter;" Louis Joseph Vance at his most thrilling best. The players supporting Miss Glaum mean a heavy salary list for the producer, J. Parker Read, Jr.

NEW YORK REVIEW: Rival producers may dispute the claim that "The Lone Wolf's Daughter" is the biggest melodrama ever screened, but there are not many picture patrons who can say they ever saw a better or bigger one. And the patrons are the final jury. This production cannot be too highly praised. Miss Glaum never before appeared to such great advantage and Edwin Stevens is wonderful.

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second tremendous special production

LOUISE GLAUM

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The LONE WOLF'S DAUGHTER

By
LOUIS JOSEPH VANCE

Combining the famous characters of
"THE LONE WOLF" & "FALSE FACES"

An astounding star in one of the great productions of all time

•

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LEW CODY

THE ACE OF HEARTS

The Most Finished Screen Actor The Cinema Art Has Developed in Years

Acclaimed a Star
by the public whose hearts he has won

GASNIER
Presents
LEW CODY
In
THE BELOVED CHEATER

The most startlingly original picture of the year
A ROBERTSON-COLE SPECIAL

Available at all
ROBERTSON-COLE EXCHANGES

Very Weak Story Padded Out by a String of Punning Subtitles

Peggy Hyland in
"THE WEB OF CHANCE"
Fox

DIRECTOR ..... Alfred E. Green
AUTHOR ..... Edgar Franklin
SCENARIO BY .....Douglas Bronston
CAMERAMAN ..... Frank Good
AS A WHOLE.....Burlesque detective story extensively "kidded" in the subtitles.
STORY.....Starts with third reel; develops no thrills and aims for laughs.
DIRECTION ..... Ordinary throughout
PHOTOGRAPHY .....Rather flat
LIGHTING ..... Ordinary
CAMERA WORK .....No special effects
STAR.....Vivacious and puts up pretty appearance
SUPPORT....Harry Hamm pleasing opposite; rest of cast average.
EXTERIORS ..... Suitable
INTERIORS ..... Conventional sets
DETAIL .....Majority of subtitles attempt puns and small humor.
CHARACTER OF STORY.....Girl detective trails rich business man mistaking him for thief.
LENGTH OF PRODUCTION.....About 5,000 feet

The Fox people have pulled a trick not at all unusual with them in an effort to bolster up "The Web of Chance." The story, undeniably weak and lacking in sufficient material to fill out the required footage, has been superfluously punctuated with subtitles that aim to pun and to put over the type of "cleverness" that is found in the comic strips in the newspapers. As a fair sample of these is quoted "Let's go out and listen to the bark of the trees" and "Dorothy has the blues for Brown." There is also a line spoken by the hero in which he wishes that he was as full of moonshine as the valley.

If the subtitles had been written previous to the production of the picture it might be that the director became infected with their spirit and directed the action accordingly.

However, no audience in the world is going to remain contented while the two first reels of a feature are thrown away on all sorts of horseplay and jokes, the plot meanwhile remaining safely hidden in the background. And that's how the first two reels of "The Web of Chance" are treated. When at last the director plucks at a story thread you are shown Peggy Hyland, as Dorothy Hale, a detective's secretary, shadowing one Arthur Brown, suspected of stealing valuable estimates from the Sarsfield Construction Co. where he is employed. There is a lot of business interpolated in order to shroud Brown's character with mysteriousness. Dorothy's extensive shadowing finally leads her to the information that Brown's last name is Sarsfield and that he is none other than the president of the company. He confesses that he has known her purpose all the time and that he has merely been leading her on for the sake of sport. And so they are married.

Additional comedy is aimed at by the introduction into the action of the detective's office assistant, a nut on reading cheap detective fiction and attempting disguise. This fellow fits in with the general character of the action as easily as a peg in a round hole. He wears clothes too small for him and is constantly making the most childish blunders. This is burlesque and of a conventionally low type.

"The Web of Chance" is, all in all, a burlesque, and as such is never to be taken in the least bit seriously —save by the exhibitor who books it. A good-natured crowd, willing to stand for a lot of horse-play for the sake of a few subtitle jokes and small humorous bits, will sit through "The Web of Chance" and let it go at that.

Harry Hamm is a personable hero while others are E. B. Tilton, William Machin, George Drumgold and Sam Appel.

If You Book This Kid it Along in Your Advertising

Box Office Analysis for the Exhibitor

If you want to take a chance on this subject the best course to follow in your advertising will be to kid the picture along as a burlesque on the detective mystery picture. If the people come into your theater in the frame of mind that such advertising will foster, they won't be able to register any serious kicks if it does not amuse them entirely.

This course should be followed for more reasons than one inasmuch as the producers have fastened a luridly melodramatic title to the picture, which, of course, is misleading.

"The Web of Chance" really has no place in the better-class houses, but for the downtown transient house, with the proper sort of advertising it may get by.

S SELZNICK PICTURES P

MORE BUSINESS

The logical and easy way to get more business for your house is to present pictures for which a demand has been created before they are booked.

In SELZNICK PICTURES you get pictures for which a demand has been created even before they are produced.

This demand is created by Selznick Pictures National Advertising Campaign—and the demand is being met profitably by the exhibitor who has foresight enough to realize just how much he benefits by a steady, consistent advertising campaign that reaches virtually every prospective patron in every community.

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PREVENT FUTURE REGRETS—
BOOK SELZNICK PICTURES NOW

Fine Comedy Idea Developed into Only Fairly Good Picture

Marguerite Clark in
"LUCK IN PAWN"
Paramount-Artcraft

DIRECTOR ..... Walter Edwards
AUTHOR ..... Marvin Taylor
SCENARIO BY ..... Alice Eyton
CAMERAMAN ..... Hal Young
AS A WHOLE.....Fairly good comedy with new basic idea the possibilities of which are not fully realized.
STORY.....Society comedy with frequent tiring lapses.
DIRECTION.....Edwards not at his best, handicapped by lack of material.
PHOTOGRAPHY..... Good
LIGHTINGS..... Nothing extraordinary
CAMERA WORK..... Average
STAR.....Doesn't realize humorous possibilities of her role.
SUPPORT.....Charles Meredith fine straight comedian; John Steppling very good.
EXTERIORS.....Attractive summer resort scenes
INTERIORS..... Few and suitable
DETAIL.....Some sub-titles don't fit action
CHARACTER OF STORY.....Harmless plot of poor girl's bluff in society.
LENGTH OF PRODUCTION.....4,462 feet

"Luck in Pawn," with the right sort of treatment would have been a comedy success of considerable pretentiousness. This for the reason that the basic idea is new and contains a number of interestingly amusing possibilities which, however, have not been fully developed in the picture. The central idea, that of the heroine pawning her luck when all her mundane negotiables have gone the way of the three-balls was certainly not a bad one upon which to build a comedy.

Moreover, "Luck in Pawn" was not the proper vehicle for Marguerite Clark. This star needs stories with the emphasis on the romantic element, not on the comedy. Here, for instance, she is unable to let go of herself with the proper abandon to bring verve and snap to the role of Annabel Lee.

Director Edwards hasn't gotten the comedy punch into this one that was so evident in his work on the Constance Talmadge pictures of a year ago. That he did not receive sufficient material for a five reel comedy is true, but the excellent tempo and careless abandon which he managed to inject into his previous series of subjects are elements only to be noted by their absence in the present instance.

The performance rendered by Charles Meredith is the outstanding feature of the picture. Here is a young actor, quite good looking enough to be a matinee idol, who makes his debut under inauspicious circumstances and who, particularly, in his introductory sequence when his chief emotion is yawning, causes a number of laughs the heartiness of which is not to be denied.

The story introduces Annabel Lee, a failure at painting, who attracts the attention of Richard Norton, a guest at a fashionable summer resort hotel, after a well known artist has informed her that she will never wield a remunerative brush. Richard speedily makes her acquaintance and introduces her to his mother as the sister of his mythical friend, Jack. Armsberg, the pawn-broker whom Annabel has patronized, arrives and is introduced quite properly as her "uncle." He agrees to finance Annabel's entrance into the social swim after seeing how nicely the affair between Richard and her is progressing.

Armsberg's real identity is made known by the mother who seeks to marry her daughter to Richard, Armsberg in turn bares the fact that this dowager has sent her husband to pawn phoney jewels at his shop, but the lovers manage to surmount these trifling scandals and all ends happily.

Leota Lorraine, Richard Wayne, Lillian Langdon, Myrtle Richelle, Lydia Knott and Thomas D. Persse appear in the support.

A Good Title for Exploitation Purposes

Box Office Analysis for the Exhibitor

"Luck in Pawn" is a title around which the exhibitor may contrive a number of unusual exploitation ideas. The three balls of the pawn-broker and the pawn-ticket might be used in various types of advertising in order to bring out the novelty of the picture. Stress should also be laid on the fact that the heroine pawns her luck when all her valuables have vanished.

Women in particular are fond of Miss Clark, but it's a question whether they're going to be so keen about seeing her with blonde hair in the present picture while during all her previous pictures it will be remembered she was a brunette.

NATIONAL NP PICTURES

"JUST A WIFE"

Adapted from the play by Eugene Walter

Direction – Howard Hickman

NATIONAL PICTURE THEATRES INC.

Lewis J. Selznick

president

Made by National

Distributed by Select

Of Course This Will Draw But Don't Promise Anything Unusual

Charles Chaplin in
"A DAY'S PLEASURE"
First National

DIRECTOR ..... Charles Chaplin
AUTHOR ..... Charles Chaplin
CAMERAMAN ..... Not credited
AS A WHOLE..... Fails to attain the level of Chaplin's best as exemplified in "Shoulder Arms" and "A Dog's Life."
STORY..... Deals with adventures of Chaplin and his family on an excursion boat and in a flivver.
DIRECTION..... Inclined to overwork comedy gags.
PHOTOGRAPHY ..... Good
CAMERA WORK ..... Average
LIGHTING ..... Ordinary
STAR..... Funny but shows nothing new
SUPPORT..... Headed by Edna Purviance; is negligible.
EXTERIORS..... Include some great shots of Chaplin blocking traffic at busy crossing.
INTERIORS ..... None
DETAIL ..... Suitable
CHARACTER OF STORY..... Many scenes show characters in various stages of seasickness.
LENGTH OF PRODUCTION..... 1,714 feet

"A Day's Pleasure," Chaplin's latest First National comedy falls far short of the splendid mark he made with "Shoulder Arms" and "A Dog's Life." It shows neither the ingenuity nor the careful elemination of repetitious scenes of the aforementioned subjects, glittering gems of comedy. The star, in his capacity of director, has overworked the tricks he does use to a surprising degree.

It is to be hoped that "A Day's Pleasure" merely marks a temporary let-down in Chaplin's line of pictures. Most audiences are going to be disappointed with "A Day's Pleasure" even though it does provide them with a certain amount of laughs.

The picture opens with Chaplin and his family which includes Edna Purviance as his wife and two little boys, dressed as junior Chaplins, getting into their flivver and starting off for an outing. Several times Chaplin cranks the machine, whereupon it shimmies from radiator to tail light only to stop dead when the comedian puts his foot on the running board. This gag can not be called original by any means, although Chaplin, of course, gets a good deal from it.

Next the scene shifts to the excursion boat where after a little preliminary business the star and everyone else on board get seasick. The possibilities lying in such gastric discomfort are many and are often humorous but there are always some who will take offense at them.

There is, however, some excellent comedy when Chaplin gets hold of one of those collapsible steamer chairs and tries to arrange it to sit in. This is one of the brightest bits in the picture and no one will ever begrudge the considerable space that it occupies. He gets the frame of the chair into all sorts of peculiar shapes but never succeeds in arranging it so that it will receive his form without collapsing beneath him. Finally he tosses it overboard.

The ocean voyage over, Chaplin pilots his flivver to one of Los Angeles' busiest crossings where he puts over the best comedy sequence of the entire picture. When the traffic policeman signals him to come across his way is blocked with pedestrians and when finally he manages to get them out of the way he finds that the officer has given the signal for the traffic going in the other directions and he is forced to back up and wait again. The business with the split barrel of tar then brings some good laughs with Chaplin and two of the policemen as principals.

The picture ends rather abruptly after this and one is left speculating that the film must have snapped. But it is the proper ending after all and the impression that the whole thing leaves is summed up in the line, "Well, its a pretty good comedy but not a good one for Chaplin by any means."

Fairly Diverting Comedy But Below Chaplin's Best

Box Office Analysis for the Exhibitor

Of course Chaplin's name, and the fact that "A Day's Pleasure" is his latest production, is going to draw the crowds. This has already been demonstrated in the theaters where the picture has played. But it wouldn't be good business to promise a great lot in this as its really only an average comedy and except for the name of Chaplin would fail to rank in the one, two, three class. .

Go easy on playing up "A Day's Pleasure" in your advertisements as the main feature of the bill because many people are going to be somewhat disappointed in it. Let it be billed in the same type size as whatever feature you play and be sure to get an extra good five reeler to go along with it.

Jesse L. Lasky Presents
ROBERT
WARWICK
in
"AN ADVENTURE IN HEARTS"
A Paramount Artcraft Picture
THE KIND PEOPLE LIKE
The sort of a picture for which movies were invented. The King of romancer's best romance with a star of romance in his best romantic role.
Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
"FROM NOVEL"
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO
ARTCRAFT PICTURES

Broadway Melodrama Concluding in Romance Ought to Satisfy

Gladys Leslie in
"THE GOLDEN SHOWER"
Vitagraph

DIRECTOR..... John W. Noble
AUTHOR..... Marie Eve
SCENARIO BY..... Marie Eve
CAMERAMAN..... Not Credited
STORY.....Unusual Broadway underworld melodrama concluding in strong vein of romance.
AS A WHOLE....Strong body and romantic finish should interest all audiences.
DIRECTION.....Some rather conventional and stilted bits but main scenes well handled.
PHOTOGRAPHY..... Good
LIGHTING ..... Average
CAMERA WORK ..... Ordinary
STAR.....Presents an appealing character
SUPPORT.....Frank Morgan as hero and Robert Cummings as heavy, both good.
EXTERIORS..... Very good
INTERIORS....Include cabaret and lavish banquet scenes.
DETAIL ..... Convincing
CHARACTER OF STORY.....Girl compromised by will of dying roue; falls in love with his son.
LENGTH OF PRODUCTION....About 5,000 feet

Here's a picture that's going to register satisfactorily with almost any audience and owing to the unusual twists the story takes it will probably please many to a greater extent than a more expensive picture with a better known star. During the first half the picture deals with the night life of Broadway and will certainly hand the out-of-towner many a thrill, owing to the realistic and ingenious manner in which it has been handled. Later the story settles down to romance with a mighty strong vein of sustaining interest due to events which have gone before.

Gladys Leslie takes the role of Mary, a college girl who is the prime "figer" in a Grecian dance given on Commencement Day. She is seen dancing by Broadway Alf, a notorious figure of the white lights who entertains the opinion that every woman has her price. Alf is taken with the girl and he plays his cards carefully until he gains an introduction. But Mary will have none of him.

Believing all she wants is a bigger sum that he has shown himself willing to offer, he then arranges a Roman banquet at which she is engaged to dance. He attacks her and she repulses him, this bringing on a heart attack which proves fatal. But before Alf dies he leaves her his entire fortune, terming her his "little sweetheart" in his will. Thus Mary is made notorious.

The rest of the picture deals with her romance with Alf's son, a man the exact antithesis of his father. She assumes another name and the affair progresses happily until the young man discovers her real identity. It then remains for Mary to convince him that she is altogether innocent and undeserving of the stigma thrust upon her by Alf's will, and the conclusion leaves the lovers happy.

The picture is so embellished as to catch the interest and hold it. The brutishness of Broadway Alf, for instance, commands the attention, because of the realism of it and because the character is so cleverly drawn by Robert Cummings To engage the eye there is the sumptuous Roman banquet tendered Mary by Alf which fascinates through its sheer barbaric splendor. Nor are the scenes showing the college girls performing their Grecian dance to go unnoticed.

Miss Leslie performs her role sincerely and well realizes the many opportunities for effective work which are awarded her. Corinne Barker deserves much credit for her cleverly drawn characterization of Gabby, the Broadway dancer who realizes that her day is passing.

This Will Satisfy Despite Lack of Drawing Power

Box Office Analysis for the Exhibitor

You haven't got much to talk about with respect to this one but at the same time those of your people who see it ought to be thoroughly satisfied. The Broadway night-life stuff can doubtless be capitalized in the advertising to some advantage and the limit can be gone on this angle, inasmuch as the picture reveals some very clever plot work and gives a peek behind the limousine shades after one o'clock in the morning.

The title is a good one to play with in the advertising and Miss Leslie has a certain following. The display of her name together with the title ought to draw many people into the theaters.

PERCY and FERDIE HALL-ROOM

WISH YOU

A MERRY, MERRY CHRISTMAS
and A

PROSPEROUS NEW YEAR

Extravagant and Expert Production of Famous Morality Play

Violet Heming, Theodore Roberts and Wanda Hawley in
"EVERYWOMAN"
Paramount-Artcraft Special

DIRECTOR ..... George Melford
AUTHOR ..... Walter Browne
SCENARIO BY ..... Will M. Ritchey
CAMERAMAN ..... Paul Perry
AS A WHOLE....Extravagant and careful production of famous morality play.
STORY.....Makes up in spectacular interest what it lacks in personal drama.
DIRECTION.....Very good; allegorical characters handled in expert fashion.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
CAMERA WORK .....Good; mass scenes well handled.
STAR..... Beautiful but cold
SUPPORT.....Most all of Lasky stock; very good
EXTERIORS.....New Year's Eve city snow stuff good.
INTERIORS ..... Appropriate and lavish
DETAIL ..... Well handled
CHARACTER O FSTORY....Everywoman's quest for true love.
LENGTH OF PRODUCTION.....6,854 feet

Broadly speaking "Everywoman" is a worthy successor to the previous specials that Famous Players-Lasky has placed on the market. And this naturally means that it's a great picture. The term broadly is utilized because as "Everywoman" is an allegory it is deprived of the personal interest generated by the well-manouvered plot in which the characters are not made to represent various emotions, but stand out as flesh and blood people.

However, such a criticism is beside the point, all things considered, and in the face of the wonderful record that "Everywoman" has made and is still making on the speaking stage, it would be folly to insist that this lack of personal interest injures the film, for "Everywoman" as a picture certainly surpasses in beauty and lavishness the stage production inasmuch as the possibilities of the wider scope of activity permitted in the picture studio have been utilized to their fullest and richest extent in the production.

Most exhibitors know the story well and it is enough to relate here that it concerns the search of the character, Everywoman, for true Love. Her quest leads her on the stage where she meets Passion and Wealth, to the gambling halls where she encounters only Tragedy and finally to poverty in which she is deserted by her former companions, Youth and Beauty. It is only then that she is able to find the real Truth and she discovers that Truth's son is really the Love she has been searching for so long.

Everywoman's quest is fraught with a spectacular interest for the introductory charity bazaar scene, the banquet tendered Everywoman by Wealth, and the gambling house scenes, are all handled on a lavish scale and fairly dazzle the eye in their beauty and extravagance.

Both Director Melford and Scenarist Ritchey are to be complimented on the skilful manner in which they have treated the play. The various allegorical characters constantly retain their separate identities and even though their actions are at times personal to meet the requirements of the story, they are never foreign to their allegorical names.

Violet Heming makes a beautiful but rather cold Everywoman. Her support includes Clara Horton and Wanda Hawley respectively as Youth and Beauty, Margaret Loomis and Mildred Reardon as Modesty and Conscience, Bebe Daniels as Vice, Theodore Roberts as Wealth, Irving Cummings as Passion, Monte Blue as Love and James Neill in the comedy-satiric part of Nobody.

Advertise It and They'll Come to Your Theater in Droves

Box Office Analysis for the Exhibitor

This certainly ought to prove a gold mine to all exhibitors from the box office angle. If it is well advertised theaters should be packed. The action of the picture itself suggests innumerable special advertising angles such as the "Mirror of Flattery" advertising scheme and the banquet scene prologue.

However, exhibitors certainly ought to look at the picture before playing it as its price and its big advertising possibilities demand special and concentrated attention along exploitation lines. Famous Players-Lasky exchanges supply exhibitors with special three-sheets of each important character in the picture for cut-outs. These will make an excellent theater or store-window display. The names of the various members of the cast should also be included in advertising for Miss Heming is well known from her stage appearances, her latest being in the successful play "Three Faces East," while all the other members of the cast are well known.

Jesse D. Hampton
presents

William Desmond
in

The Prince and Betty

with Mary Thurman

a delightful romantic farce

He was a Yankee yet they proved him to be a prince. Money put him on his turbulent throne but money couldn't keep him there. You see, he found that he couldn't keep his throne and a certain girl's heart also!

Written by P. G. Wodehouse

Pathé
Distributors

Pathé
Distributors

With Best Wishes for a Very

Merry Christmas and a Most Prosperous New Year

SAM ZIERLER

Commonwealth Pictures Corporation

Distributing

"Eyes of Youth" "Virtuous Men" "Sacred Flame"

For New York State

North Woods Melodrama Suffers From Padding and Obviousness

Mitchell Lewis in
"THE LAST OF HIS PEOPLE"
Select

DIRECTOR..... Robert North Bradbury
AUTHOR.....Robert North Bradbury and Frank Howard Clark.
SCENARIO BY.....Robert Bradbury and Frank Howard Clark.
CAMERAMAN..... Not credited
AS A WHOLE.....Melodrama of north woods somewhat stagey and obvious.
STORY.....Involved and could be shortened to better effect.
DIRECTION.....Is inclined to hold action to display beautiful backgrounds.
PHOTOGRAPHY..... Very good generally
LIGHTING..... Some scenes too dark
CAMERAWORK....Includes some unusual woods scenes.
STAR....Not very prominent at first but has usual opportunity to "suffer" before the close.
SUPPORT..... Average
EXTERIORS.....Very beautiful north woods stuff
INTERIORS ..... Negligible
DETAIL ..... Good
CHARACTER OF STORY....Honest, clean-living Indian contrasted with superficial whites.
LENGTH OF PRODUCTION.....5,195 feet

This is melodrama of the old school of pictures and although this type of entertainment still has a paying handful of followers, "The Last of His People" can't quite get into the paying class owing to its sheer obviousness and padding. Every once in a while the director evidently thought he'd hand audiences a little scenic stuff on the side with the result that he often starts his scenes at the tops of high trees or mountains and then "panorams" down to the actions of the characters below.

The story is of quite an obvious character and as soon as Mitchell Lewis as the honest, clean-living redskin, and the white villain who breaks auto speed laws and haunts Bohemian quarters are introduced, any one with half a mind knows that they are going to be contrasted to the ultimate and inglorious detriment of the latter.

Such is the case and the author has reached his conclusion only through a string of melodramatic events that sometimes catch the attention but more often fail to intrigue because of their obviousness. Here is a sequence that should have been pictured with few if any cut backs to parallel action, ye tit is literally cluttered with them and the actual footage consumed in the chase alone is much too long. As a consequence when the Indian finally overtakes his prey on a mountain top and the fight is on it is merely a matter of waiting until the long shot when the villain's body is shown hurtling through the air to the rocks below.

Lewis plays the part of Wolf, who with his sister, has been adopted by an old white recluse, whose wife ran away from him with their baby daughter years before. There comes a Bohemian party to the north woods in which the daughter, now grown to a full-fledged flirt, and the villain, her suitor, are the principal members. The girl proceeds to break Wolf's heart by trifling with him and the villain causes the death of the Indian girl by betrayal.

Wolf comes to the Bohemian lodge to demand justice just as the wedding of the villain to the girl is being consummated. He breaks in just as the minister is formally mumbling, "If there is one among you who can show just cause——" Then there is the long pursuit ending with the death of the villain while the girl, having found her father and thoroughly reformed her Bohemian ways, sits and waits Wolf's return.

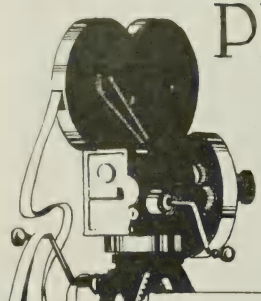
Mitchell Lewis and North Woods Melodrama Are the Attractions

Box Office Analysis for the Exhibitor

Mitchell Lewis' great hit was in "The Barrier" and he has had rather a hard time of it finding a suitable role for himself ever since. The last part of this picture gives him his usual opportunity to "suffer," but he is only one of a number of principals through the greater part of the picture. His name, however, together with the statement that the picture is a melodrama of the north woods should be quite an attraction properly displayed in the various means of advertising at the exhibitor's command.

The scenic effects in the picture might be dwelt upon considerably also, as beyond a doubt they are very beautiful and moreover no fan, however regular his attendance at the picture theaters, will recollect having seen them before.

"CAMERA WORK" "LIGHTINGS" "PHOTOGRAPHY"



PHOTOGRAPHED BY

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William C. "Billy" Foster
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VICTOR MILNER
Now Photographing
H. B. WARNER
Current Release
"Out of the Dust"
McCarthy Production

L. GUY WILKY
With
WILLIAM C. DeMILLE
Current Release
"The Tree of Life"

WILLIAM E. FILDEW
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"The Virgin of Stamboul"
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Current Release
"Sunnyside"

HENRY CRONJAGER
Photographing for
MARSHALL NEILAN
"The Rivers End"

Human and Humorous Picture With Great Characterization by Star

Jack Pickford in
"IN WRONG"
First National

DIRECTOR ..... James Kirkwood
AUTHOR ..... James Kirkwood
SCENARIO BY ..... James Kirkwood
CAMERAMEN.....Antonio Gaudio and Sol Polito
AS A WHOLE.....Thoroughly amusing and human events in poor country boy's life.
STORY.....Merely a string of opportunities for star but interest is retained throughout.
DIRECTION.....Shows keen insight into mental workings of a young boy.
PHOTOGRAPHY ..... Always pleasing
LIGHTING....Realistic, particularly in night effects
CAMERA WORK ..... Commendable
STAR.....Registers great characterization of poor country boy.
SUPPORT.....Good; fine types
EXTERIORS.....Realistic country atmosphere
INTERIORS ..... Typical
DETAIL.....Star's characterization emphasized by judiciously used close-ups.
CHARACTER OF STORY.....Constant squelching of country boy every way he turns until climax.
LENGTH OF PRODUCTION....About 5,000 feet

Paradoxically enough when you book "In Wrong" you'll surely be in right for here is a picture that's going to get hold of everyone in your house whether in the orchestra chair or the gallery seat. It presents a wonderful character study of a poor country boy, rendered by Jack Pickford, and ably built up by Director Kirkwood with the result that in its realism and manifold little human details, it easily approaches some of the best of Booth Tarkington's boy studies.

Johnny Spivins works in the general store and is desperately in love with Millie Fields, a girl from a social circle once or twice removed from his in the upward direction. And for the best part of the five reels he is constantly getting in wrong with her and the best people of the town to boot. The story for the most part is merely a string of human stiuations devised about the star. But each one of them is wonderfully amusing as well as human and as the action progresses from one situation to another you are just naturally drawn along with it.

Johnny's terrible disappointment when the city boy saves Millie from drowning when he was ready to play the hero, his drudging work in the general store, his embarrassing time when his black eye (innocently enough caused by a piece of chopped wood), he saunters through the town to suffer the jibes and jokes of the other boys, and his preparation for a fistic encounter with his deadly rival only to be halted by the appearance of Millie and the president of the bank, are only some of the delightfully human and humorous sequences with which Director Kirkwood has filled the footage of **"In Wrong."**

The picture reads like a slice of real life and there isn't a man, woman or child in any audience who isn't going to appreciate it for exactly what it's worth.

MR. PRODUCER:

On the opposite page are represented some of the highest salaried cameramen in the United States. Their efforts cannot be projected on the screen unless the laboratory work is of the same high grade quality.

See

Bloom Film Laboratories

7520 Sunset Blvd.,
HOLLYWOOD, CALIFORNIA

Telephone—Hollywood 4015

Spread Yourself on This, For It's Going to Please

Box Office Analysis for the Exhibitor

Jack Pickford in
"IN WRONG"
First National

You can go the limit on advertising and boosting "In Wrong," for there's no one with a drop of red blood in his veins who won't find it wonderfully amusing and human. Let them know that the star plays the role of a real American country boy of the Booth Tarkington order and in catch lines and readers drive home the meaning of this argument.

You will find that First National carries some fine paper on this subject. One of the three-sheets in particular containing three scenes of Johnny getting a whipping with his mother using the usual "This hurts me more than it does you" line, is going to make the crowds stop and look—and buy tickets.

It is this type of exploitation that should be striven for in every line for it truly mirrors the character of the pitcure.

Good Material Badly Spoiled in Course of Production

Leah Baird in
"THE CAPITOL"
Hodkinson-Pathe

DIRECTOR ..... George Irving
AUTHOR ..... Augustus Thomas
SCENARIO BY ..... Augustus Thomas
CAMERAMAN ..... Jack Brown
AS A WHOLE.....Involved action, bad subtitles and poorly contrived climax work havoc here.
STORY.....Laid in Washington and deals with a representative's fight on food profiteers.
DIRECTION.....Allowed some very obvious acting and failed to cover story's weak places.
PHOTOGRAPHY ..... Very good
LIGHTING ..... Average
CAMERA WORK.....Includes some excellent double exposure work.
STAR.....Works hard in dual role of mother and daughter.
SUPPORT.....Bill Davidson the most human of the principals.
EXTERIORS.....Include interesting shots of the national capitol.
INTERIORS.....Passable but inclined to be gaudy, specially those in priest's home.
DETAIL.....Many loopholes in story; subtitles should be re-written.
CHARACTER OF STORY.....Congressman's wife risks her happiness to save her husband's bill.
LENGTH OF PRODUCTION.....5,350 feet

Augustus Thomas' play, "The Capitol," suffers just about as much as any picture could suffer because of involved action, insufficiently introduced characters and episodes, bad subtitles and a very poorly contrived climax.

The beginning of the picture travels back several years and shows Leah Baird as Margaret Kennard eloping with James Carroll sworn enemy of her husband. She soon discovers that Carroll is as black as her husband had painted him and that he is in reality a fugitive from justice. Kennard follows after them and attacks Carroll in a cabin. After a fight Carroll escapes. The cabin burns down and Kennard believes that his wife and baby have perished in the flames. A broken man he seeks refuge in the priesthood.

The scene then shifts to Washington and again introduces Leah Baird as the Kennard daughter, now Agnes Blake, the wife of Congressman Blake who is attacking the food profiteers. The opposition is led by the same Carroll as before and, of course, there is a lively time of it. Eventually, however, by the appearance of Margaret and her husband, he is forced to admit himself beaten in his insidious effort to compromise Agnes before her husband.

The climax is also completely spoiled through poor judgment. It transpires in the villain's home where he is attacking Agnes. First the priest enters and there is a tense recognition scene between him and the villain. Then others arrive and there are a series of close-ups showing Kennard recognizing his wife, his wife recognizing him, the villain recognizing the wife, Agnes recognizing her father and mother, and so on. At about the third of these recognitions most audiences are going to start tittering.

The plot of the story as pictured is quite artificial. There are two or three obvious places during the action that it could be stopped but the loopholes are ignored and the characters go merrily on their way. The biggest thrill is a physical one when Agnes and Carroll go over the falls in a row-boat. And the way Blake, the representative, puts his family affairs before those of the country is too absurd—but then maybe that's the matter with them down there.

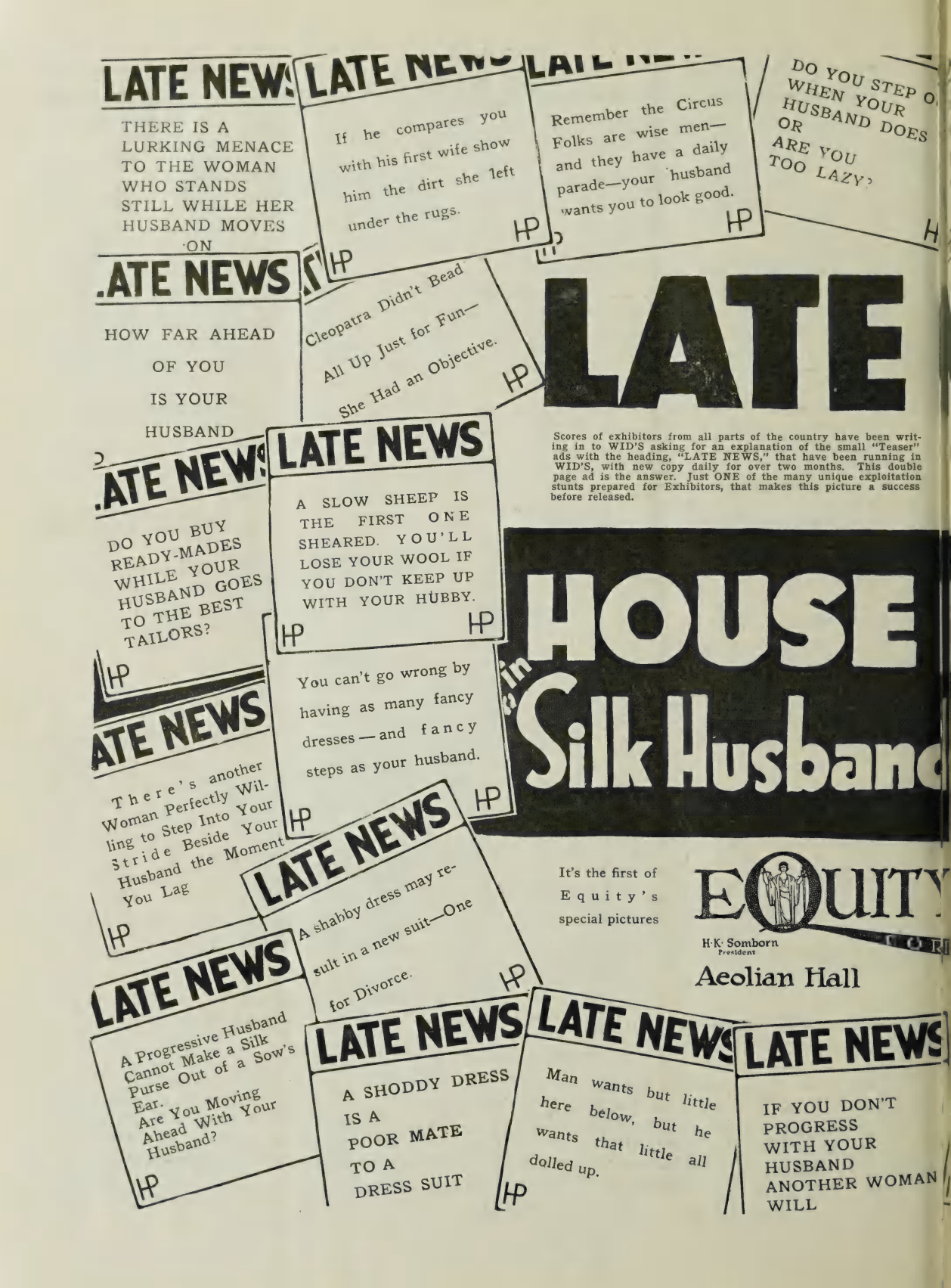
Bill Davidson plays opposite Miss Baird while others are Robert T. Haines, Alexander Gaden, Downing Clark, Ben Hendricks, Donald McBride in a comedy relief role, and Mildred Rhoads.

Popular Appeal of This Subject Will Draw But Go Easy

Box Office Analysis for the Exhibitor

The popular appeal of this subject, the fight against food profiteering is going to draw the crowds if advertised properly, but certainly audiences professing any sort of intelligence are going to notice and be sour about the many loopholes in the story.

The scenes in the national capitol will interest, and provide a fine background for the exterior action. It seems a shame that this good stuff is not set off to better advantage. The whole thing ought to be re-subtitled and re-edited and then perhaps it would stand up well but in its present state go very easy with it for only a very few people will find it to their liking.


LATE NEWS
THERE IS A LURKING MENACE TO THE WOMAN WHO STANDS STILL WHILE HER HUSBAND MOVES ON
LATE NEWS
If he compares you with his first wife show him the dirt she left under the rugs.
LATE NEWS
Remember the Circus Folks are wise men— and they have a daily parade—your husband wants you to look good.
DO YOU STEP O WHEN YOUR HUSBAND DOES OR ARE YOU TOO LAZY?
LATE NEWS
HOW FAR AHEAD OF YOU IS YOUR HUSBAND
Cleopatra Didn't Bead All Up Just for Fun— She Had an Objective.
LATE
Scores of exhibitors from all parts of the country have been writing in to WID'S asking for an explanation of the small "Teaser" ads with the heading, "LATE NEWS," that have been running in WID'S, with new copy daily for over two months. This double page ad is the answer. Just ONE of the many unique exploitation stunts prepared for Exhibitors, that makes this picture a success before released.
LATE NEWS
DO YOU BUY READY-MADES WHILE YOUR HUSBAND GOES TO THE BEST TAILORS?
LATE NEWS
A SLOW SHEEP IS THE FIRST ONE SHEARED. YOU'LL LOSE YOUR WOOL IF YOU DON'T KEEP UP WITH YOUR HUBBY.
HOUSE
Silk Husband
LATE NEWS
There's another Woman Perfectly Willing to Step Into Your Stride Beside Your Husband the Moment You Lag
You can't go wrong by having as many fancy dresses — and fancy steps as your husband.
LATE NEWS
A shabby dress may result in a new suit—One for Divorce.
It's the first of Equity's special pictures
EQUITY
H. K. Somborn President
Aeolian Hall
LATE NEWS
A Progressive Husband Cannot Make a Silk Purse Out of a Sow's Ear. Are You Moving Ahead With Your Husband?
LATE NEWS
A SHODDY DRESS IS A POOR MATE TO A DRESS SUIT
LATE NEWS
Man wants but little here below, but he wants that little all dolled up.
LATE NEWS
IF YOU DON'T PROGRESS WITH YOUR HUSBAND ANOTHER WOMAN WILL

DO YOU SHARE YOUR HUSBAND'S JOYS, OR ONLY HIS SORROWS?
IF YOU HANG BACK YOUR HUSBAND WILL OVERTAKE ANOTHER WOMAN
LATE NEWS
RENO IS FULL OF WOMEN WHO WERE TOO TIRED TO KEEP UP WITH THEIR HUSBANDS.
LATE NEWS
A SLOW SHEEP IS THE FIRST ONE SHEARED YOU'LL LOSE YOUR WOOL IF YOU DON'T KEEP UP WITH YOUR HUBBY.
NEWS
With the cleverest line of advertising and publicity stunts, of every conceivable character for great HOUSE PETERS in "Silk Husbands and Calico Wives," the trade can expect something brand new. It's Equity's first special picture. Watch for further interesting announcements and be sure to see our highly informative color display advertising in the film trade papers, on
DO YOU SHARE YOUR HUSBAND'S JOYS, OR ONLY HIS SORROWS?
LATE NEWS
If you don't look good to your mate he'll look around for another subject.
LATE NEWS
DID YOU MARRY YOUR HUSBAND TO LOVE HONOR AND OBLIGE, OR TO BE HAPPY?
LATE NEWS
TRY NOT TO LOOK SHABBY IN THE MORNING. MAN USUALLY AWAKES WITH A GROUCH
PETERS
& Calico Wives"
LATE NEWS
DO YOU KEEP YOUR BREAKS ON WHILE YOUR HUSBAND TRAVELS IN HIGH SPEED?
LATE NEWS
THERE'S A FLAPPER WAITING AROUND THE CORNER FOR YOUR HUSBAND— learn to turn the corner FIRST
PICTURES
RATION
J. I. Schnitzer Treasurer
Something new and highly entertaining for the public
New York
LATE NEWS
DO YOU STAND STILL WHILE YOUR HUSBAND PROGRESSES?
LATE NEWS
Silent love won't keep a husband; you've got to dress your windows o keep your trade.
LATE NEWS
FIVE MINUTES IS AN ETERNITY IF IT MEANS THE TIME YOUR HUSBAND IS AHEAD OF YOU
THE DYNAMIC DRAMA OF DOMESTIC DIFFERENCES
LATE NEWS
MAKE HIM BEHAVE JUST AS HE DID BEFORE YOU MARRIED HIM HE'LL LOVE THE TREATMENT

A Personal Question

INEVITABLY you have read of the widespread praise critics and public alike have showered on this truly great superfeature. You surely KNOW that here is a tried and tested success!

Then

only one question remains—a personal question, "Have YOU played 'The Right To Happiness'?"

Not yet?—then no matter whether your town is large or small there's big money waiting for you.

Get that money NOW.

"The RIGHT to HAPPINESS"

The Greatest Love Story Ever Told

Produced under the direction of

ALLEN HOLUBAR

STARRING

DOROTHY PHILLIPS

A UNIVERSAL ~ JEWEL SUPER PRODUCTION

Gets Over the Author's Idea in Adequate Production

Sylvia Breamer and Robert Gordon in
"MY HUSBAND'S OTHER WIFE"
J. Stuart Blackton Prod.-Pathe

DIRECTOR.....J. Stuart Blackton
AUTHOR..... Stanley Olmsted
SCENARIO BY..... Stanley Olmsted
CAMERAMAN..... Wm. S. Adams
AS A WHOLE....Carefully produced and evidenced several artistic touches; fairly convincing but hardly forceful.
DIRECTION.....Might have made more of the climax but advanced the plot logically enough.
STORY....A bit far-fetched but gets over its point
PHOTOGRAPHY ..... Artistic
LIGHTINGS.....Clear and pleasing throughout
CAMERA WORK....Well judged for the most part
STAR.....Will please but posed a trifle too much
SUPPORT.....No very impressive personalities but filled the requirements of their respective parts.
EXTERIORS..... Rural scenes appropriate
INTERIORS ..... Suitable
DETAIL.....One or two evidences of careless cutting; nothing really wrong.
CHARACTER OF STORY.....A comparison between the lives of a famous actress and that of a humble little country girl.
LENGTH OF PRODUCTION....About 4,620 feet

In his story of life as found in the city amid the bright lights and back in the rural district among simple country folk, Stanley Olmsted has devised a rather striking contrast, perhaps a bit far-fetched but plausible enough to be possible. He has selected Adelaide Hedlar, a stage favorite, to typify the woman of the world whose husband divorces her and marries the innocent country girl, thereby introducing another sphere of life.

J. Stuart Blackton has provided an artistic production and handled the players to fairly good advantage though at times there were awkward displays of "acting." For the most part the cast was well selected but Warren Chandler, as the star's husband, seems unnecessarily inanimate and rarely altered his facial expression. Robert Gordon was a youthful author who made an earnest effort to "get over" his part but was conspicuously weak especially in his love-making.

Blackton has given the story a pleasing presentation but there is a lack of force and precision required to drive home the main points as intended by the author. For instance, in the scene where the actress confronts her husband after he has married the little country girl.

Sylvia Breamer, star of the season's success, "Dolores," is the wife of Dr. Ridgewell, generally known as the "husband of the famous actress." From a well known physician of good repute he has descended to a level of prescribing diets for the rich who pay large fees for the sake of the publicity gained by having the husband of the famous star as their physician.

The doctor tires of the life among his wife's associates and is granted a divorce whereupon he goes out into the country and marries a very young country girl. He does much good in the community, establishing a hospital and looking after the general welfare of the people and bearing a hardly understandable and cold affection toward his wife and little baby.

The actress has retained her love for her husband even after the divorce and a realization of the fact that she has lost a real man prompts her to follow him to his country home where she forces an acquaintance with "her husband's other wife" and later confronts the man who was her husband.

The doctor, believing he still loves his actress-wife, tells wifie number two of his divorce. The girl, not knowing the true identity of her new found friend, goes to the home of wife number one with her story; then Sylvia makes the big sacrifice and tells her the actress is dead, and returns to her gay life.

Use Name of Star and Title to Advantage

Box Office Analysis for the Exhibitor

Except for the unpleasant idea of bringing together the two wives under peculiar circumstances there is nothing particularly out of the way in "My Husband's Othe rWife" which, by the way, tells the whole story. The author has striven to draw a picture of the difference in the lives of people as we find them.

The story has been given an adequate and pleasing production and while it doesn't grip and perhaps hasn't the dramatic qualities that might have been contained in it, Director Blackton has succeeded in driving home the point—that there is good in the worst of us.

Short Length Comedy Plot Stretched to Five Reels

Billie Burke in
"WANTED—A HUSBAND"
Paramount-Artcraft

DIRECTOR ..... Lawrence C. Windom
AUTHOR ..... Samuel Hopkins Adams
SCENARIO BY ..... Clara S. Beranger
CAMERAMAN ..... Roy Overbaugh
AS A WHOLE....Short reel comedy idea stretched to feature length.
STORY....Slow tempo and padding kills the interest
DIRECTION ..... Obvious and mechanical
PHOTOGRAPHY ..... Good
LIGHTING ..... Paramount-Artcraft standard
CAMERA WORK ....Includes advantageous angles
STAR.....Is too listless to inspire general attention
SUPPORT ..... Suffers from direction
EXTERIORS ..... Suitable
INTERIORS ..... Generally good
CHARACTER OF STORY.....Girl manufactures sweetheart that eventually becomes a reality.
LENGTH OF PRODUCTION.....4,596 feet

"Wanted—A Husband" is a one-reel comedy title and it is also cut from one-reel comedy material. There is nothing about story or treatment that warrants it a position in the feature class and although it has some amusing moments, for the most part it is a crude piece of work with its twists easily anticipated and much of its staging of the most obvious type conceivable. It's something of a shame to put Billie Burke in pictures of this class, inasmuch as she has proven that she can shine with due brilliancy in comedies of the drawing-room type.

The story gets away to a very bad start, being handicapped by a volume of excess footage that runs almost a reel, bringing forth just subtitle talk and a lot of close-ups of the star. She is planted as a frump, unable to make herself look attractive to men and caring less about accomplishing the feat. Her room-mates become engaged and make a few remarks which she doesn't relish, about her inability to find the right man. So she manufactures a fiance of her own, gives him a title and places him in the British army.

After the young woman has learned to make herself beautiful there comes a series of obviously planted incidents after which she finds herself supposedly married to a man masking as a burlesque Englishman to escape a process server. She and the Englishman and the other two girls and their real husbands are manouvered into the same lodge where each couple thought it would find seclusion and eventually the bogus Englishman is found out. After which he declares himself as really in love with the reformed frump.

There is a sequence in which Miss Burke takes a few physical exercises from Kid Broad and while there was a chance of good comedy here, the scenes fall rather flat owing to the listless attitude of the star. She seems to have realized that the Kid is far from a great actor and played in a below-the-average key herself. This seems to be the star's handicap throughout, however. She undertakes everything in a listless manner that almost approaches a constant pout which is no way to win attention.

Toward the end when the three couples find themselves in the hunting lodge there is some pretty lively comedy between the bogus Englishman and the cook but this sequence is rather shortlived and only serves to brighten up the conclusion of the offering which as a whole drags along rather wearisomely.

James L. Crane appears as Miss Burke's opposite while others are Margaret Linden, Charles Lane, Edward Lester, Bradley Barker, Helen Greene, Gypsey O'Brien, Mrs. and Priestly Morrison. Most of the players are unable to overcome the handicap of mechanical and uninspired direction.

The Women May Like This But Go Easy in Talking About It

Box Office Analysis for the Exhibitor

This is quite far below the average feature standard even if it is rich in setting and costumes. Miss Burke, of course, has a big following among the women and as a result you may be able to get by with this during the matinee performances. To attract such patronage the mere display of Miss Burke's name should be sufficient, with some catch line regarding the character of the story.

Before audiences that have been educated to expect the best in pictures, that is, those who look forward to something substantial even in the comedy line, "Wanted—A Husband" will be short-weight as it were. As said before the title supplies the key to the whole situation. It is one, or at the most, two-reel stuff.

Independence at last!

The First National Exhibitors Circuit, Inc. invites Exhibitors, great and small to share its Power, Progress and Prosperity

The New Franchise Plan which makes a Motion Picture Theatre a safe thing to own.

Benefits for Exhibitors

The new individual non-competitive franchises for all First National attractions will give exhibitors big money-making attractions at a fixed, fair, percentage of the valuation of each negative—thus eliminating the evil of competitive bidding between exhibitors and guaranteeing complete independence to exhibitor franchise holders. Under this plan the owner of the small theatre will pay a definite percentage, as will the big, first run man, while still retaining freedom of action so far as other attractions are concerned.

The holders of First National sub-franchises will have behind them the combined support of the entire nation-wide organization. The mighty purchasing power of several thousand theatres will guarantee an even better and more profitable line of attractions than that so far secured by the pooled buying power of the original First National franchise holders. And exhibitors know that, release for release, First National attractions have more than held their own at the box-office against all comers.

A Cash Business

Conducted by showmen who know the game and have made a success of it.

The new plan will be financed by the box-offices of its franchise holders. This is a cash business. The public pays cash, the exhibitor can pay cash and the Circuit will pay cash to its producers. The profits of the business will go to the exhibitors and producers who earn it.

Benefits to Producers

A non-competitive distributing organization will be placed at the disposal of worthy producers. Non-competitive because the Circuit is strictly an Exhibiting organization. Producers can feel reassured in the existence of this great theatre organization.

The Circuit's policy of buying the best will be continued. Under the new plan of operation quality, more than ever, will be the demand made on producers.

Showmen for the Show Business

First National's phenomenal success has been the result of intelligent co-operation. There is no guess work about the new plan Its success is already secured. Experienced showmen, exhibitors who have won success in the picture business and know its every angle, are at the helm.

We realize that our success is inextricably tied up with that of every independent exhibitor, large or small. Justice to all is our battle cry—Independence, our watchword.

We invite correspondence

Details will be mailed upon request and correspondence dealt with in the order received.

Write today to

The Exhibitors Defense Committee

Composed of members of

The First National Exhibitors Circuit, Inc.

Address inquiries to

Exhibitors Defense Committee
Care First National Exhibitors Circuit, Inc.
6 W. 48th St., New York, N. Y.

RELEASE DATES

From October 1, 1919, of all Feature Productions

EQUITY PICTURES CORP.

Release Date		Length Reels	Reviewed
	Eyes of Youth (Clara Kimball Young)	7	11/16/19

FAMOUS PLAYERS-LASKY CORP.

Nov. 2	Turning the Tables (Dorothy Gish)		11/9/19
Nov. 2	L'Apache (Dorothy Dalton)	5	12/14/19
Nov. 9	Luck in Pawn (Marguerite Clark)	5	———
Nov. 9	Crooked Straight (Charles Ray)	5	11/2/19
Nov. 9	What Every Woman Learns (Enid Bennett)		10/26/19
Nov. 16	Male and Female (DeMille)	5	11/30/19
Nov. 16	23½ Hours Leave (Douglas MacLean-Doris May)	5	11/2/19
Nov. 23	The Invisible Bond (Irene Castle)	5	———
Nov. 23	It Pays to Advertise (Bryant Washburn)	5	11/30/19
Nov. 23	The Miracle of Love (Cosmopolitan)	5	———
Nov. 30	Counterfeit (Elsie Ferguson)	5	11/30/19
Nov. 30	Scarlet Days (Griffith)	5	11/23/19
Dec. 7	An Adventure in Hearts (Robert Warwick)	5	———
Dec. 7	Victory (Tourneur)	5	12/7/19
Dec. 7	More Deadly Than the Male (Ethel Clayton)	5	12/14/19
Dec. 14	The Cinema Murder (Cosmopolitan)	5	———
Dec. 14	Behind the Door (Ince Special)	5	———
Dec. 21	His Wife's Friend (Dorothy Dalton)	5	———
Dec. 21	Hawthorne of the U. S. A. (Wallace Reid)	5	11/30/19
Dec. 21	A Girl Named Mary (Marguerite Clark)	5	———
Dec. 28	Wanted—A Husband (Billie Burke)	5	———
Dec. 28	Red Hot Dollars (Charles Ray)	5	———
Dec. 28	Everywoman (Super-Special)	5	———
Jan. 4	The Woman in the Suitcase (Enid Bennett)		———
Jan. 4	Too Much Johnson (Bryant Washburn)	5	———
Jan. 4	The Thirteenth Commandment (Ethel Clayton)	5	———
Jan. 11	Sand (William S. Hart)	5	———
Jan. 11	On With the Dance (Special)	5	———
Jan. 18	Mary Ellen Comes to Town (Dorothy Gish)	5	———
Jan. 18	Huckleberry Finn (Special)	5	———
Jan. 18	The Tree of Knowledge (Robert Warwick)	5	———
Jan. 25	What's Your Husband Doing? (Douglas MacLean-Doris May)	5	———
Jan. 25	Dangerous Hours (Ince Super)	5	———

FIRST NATIONAL

	The Thunderbolt (Katherine MacDonald)	5	11/23/19
	Virtuous Vamp (Constance Talmadge)	5	11/30/19
	Mind the Paint Girl (Anita Stewart)	6	11/30/19
	Heart O' the Hills (Mary Pickford)	6	12/7/19
	The Beauty Market (Katherine MacDonald)	6	———
	In Wrong (Jack Pickford)	5	———
	In Old Kentucky (Anita Stewart)	7	———
	A Day's Pleasure (Charlie Chaplin)	2	12/14/19
	The Greatest Question (D. W. Griffith's Prod.)	5	———
	A Daughter of Two Worlds (Norma Talmadge)	5	———
	The Inferior Sex (Milfred Harris Chaplin)	5	———
	The Turning Point (Katherine MacDonald)	5	———
	The River's End (Marshall Neilan Prod.)	5	———

FOX FILM CORP.

William Farnum Series

	The Last of the Duanes	7	10/5/19
	Wings of the Morning	6	12/7/19
	Heart Strings		———
	The Adventurer		———

Tom Mix Series

	The Feud	5	———
	The Cyclone		———
	The Daredevil	5	———

Theda Bara Series

	La Belle Russe	6	9/21/19
	Lure of Ambition	6	11/16/19

Fox Entertainments

	The Winning Stroke (George Walsh	5	———
	Eastward Ho (William Russell)	5	11/23/19
	Thieves (Gladys Brockwell)	5	11/2/19
	The Devil's Riddle (Gladys Brockwell)	5	———
	The Lincoln Highwayman (Wm. Russell)	5	———
	The Devil's Riddle ((Gladys Brockwell)	5	———
	The Shark (George Walsh)	5	———
	Shod With Fire (William Russell)	5	———
	Flames of the Flesh (Gladys Brockwell)	5	———
	The Square Shooter (Buck Jones)	5	———
	Tin Pan Alley (Ray & Fair)	5	———
	Her Elephant Man (Shirley Mason)	5	———
	The Hell Ship (Madlaine Traverse)	5	———

GOLDWYN DISTRIBUTING CORP.

Release Date		Length Reels	Reviewed
Star Series Productions			
	Upstairs (Mabel Norman)	5	8/31/19
	Heartsease (Tom Moore)	5	9/14/19
	The Girl From Outside (Rex Beach)	7	8/24/19
	The World and Its Woman (Geraldine Farrar)	7	9/21/19
	Lord and Lady Algy (Tom Moore)	6	9/7/19
	Strictly Confidential (Madge Kennedy)	5	10/12/19
	Bonds of Love (Pauline Frederick)	5	———
	Almost a Husband (Will Rogers)	5	10/19/19
	Jinx (Mabel Normand)	5	9/28/19
	The Gay Lord Quex (Tom Moore)	5	———
	Jubilo (Will Rogers)	5	12/14/19
	The Loves of Letty (Pauline Frederick)	5	———
	Flames of the Desert (Geraldine Farrar)	7	11/9/19
	The Cup of Fury (Rupert Hughes)	5	———
Bennison Star Series			
	High Pockets	5	———
	A Misfit Earl	5	———

HALLMARK PICTURES CORP.

	A Dangerous Affair (Herbert Rawlinson)	5	———
	Wit Wins (Florence Billings)	5	———
	Love, Honor and ? (Stuart Holmes- Ellen Cassidy)	5	———
	The Phantom Honeymoon (Margaret Marsh)	6	———
	The Heart of a Gypsy (Florence Billings)	5	———
	A Woman's Experience (Mary Boland)		———

W. W. HODKINSON CORP.

Distributing Through Pathe

Benj. B. Hampton—Great Authors Pictures, Inc.			
	The Westerners	7	8/10/19
	The Sagebrusher	7	———
Zane Grey Pictures, Inc.—Benj. B. Hampton and Eltinge F. Warner			
	Desert Gold	7	11/16/19
	The Desert of Wheat	6	———
J. Parker Read, Jr., Productions			
	Sahara (Louise Glaum)	7	3/23/19
	The Lone Wolf's Doughter (Louise Glaum)	7	12/14/19
Deitrich-Beck, Inc.			
	The Bandbox (Doris Kenyon)	6	11/30/19
	The Harvest Moon (Doris Kenyon)	6	———
Artco Productions			
	As a Man Thinks (Lea Baird)	5	———
	The Volcano (Leah Baird)	6	———
	The Capitol (Leah Baird)	6	———
	Cynthia on the Minute (Leah Baird)		———
Robert Brunton Productions			
	A White Man's Chance (J. Warren Kerrigan)	5	4/20/19
	The Joyous Liar (J. Warren Kerrigan)	5	12/14/19
	The Lord Loves the Irish (J. Warren Kerrigan)	5	———
National—Billie Rhodes Productions			
	The Blue Bonnet (Billie Rhodes)	6	8/31/19

METRO PICTURES CORP.

Nazimova Productions

	The Red Lantern	7	5/4/19
	The Brat	7	9/14/19
	Stronger Than Death	6	———
Screen Classics, Inc. (Specials)			
	Lombardi, Ltd. (Bert Lytell)	6	9/28/19
	Please Get Married (Viola Dana)	6	11/9/19
	Fair and Warmer (May Allison)	6	10/19/19
	Should a Woman Tell (Alice Lake)	6	———
	The Walk-Offs (May Allison)	6	———
	The Willow Tree (Viola Dana)	6	———
	The Right of Way (Bert Lytell)	6	———
	The Best of Luck (Drury Lane Melodrama)	6	———

PATHE EXCHANGE, INC.

Oct.	5	Impossible Catherine (Virginia Pearson)	5	———
Oct.	12	A Damsel in Distress (June Caprice)	5	10/19/19
Oct.	12	Daddy Number Two (Baby Marie Osborne)	2	———
Oct.	19	The Moonshine Trail (Sylvia Breamer)	6	10/26/19
Nov.	2	The Gay Old Dog (John Cumberland)	6	11/9/19
Nov.	9	A Woman of Pleasure (Blanche Sweet)	7	9/14/19
Nov.	16	The Right to Lie (Dolores Cassinelli)	7	12/7/19
Nov.	23	Miss Gingersnap (Marie Osborne)	6	———
Nov.	30	Dawn (Sylvia Breamer)	6	12/7/19
Dec.	7	Brothers Divided (Frank Keenan)	5	———
Dec.	14	The A-B-C of Love (Mae Murray)	6	12/14/19
Dec.	21	The Prince and Betty (Wm. Desmond)	5	12/14/19
Jan.	4	My Husbands's Other Wife (Sylvia Breamer)	6	———
Jan.	11	Fighting Cressy (Blanche Sweet)	6	12/14/19

Release Date		Length Reels	Reviewed
American Film Co., Inc.			
	Yvonne From Paris (Mary Miles Minter)	5	7/6/19
	The Tiger Lily (Margarita Fisher)	5	7/20/19
	This Hero Stuff (William Russell)	5	7/27/19
	Eve in Exile (Charlotte Walker)	7	12/14/19

REALART PICTURES CORP.

	Soldiers of Fortune (Anna Q. Nilsson), Pauline Starke, Norman Kerry, Wallace Beery	7	11/16/19
	Anne of Green Gables (Mary Miles Minter)	6	11/23/19
	Erstwhile Susan (Constance Binney)	5	12/7/19
	Mystery of the Yellow Room (Lorin Raker, Ethel Grey Terry, Geo. Cowl, Edmund Elton)	6	10/26/19

ROBERTSON-COLE

Specials			
	The Open Door	6	10/19/19
	The Broken Butterfly	6	10/26/19
	The Beloved Cheater	5	11/16/19

SUPERIOR PICTURES

November Releases			
	The Illustrious Prince (Sessue Hayakawa)	5	11/16/19
	A Fugitive from Matrimony (H. B. Warner)	5	12/7/19
	The Blue Bandanna (Wm. Desmond)	5	———
December Releases			
	Seeing It Through (Brentwood Prod.)	5	———
	Beckoning Roads (Bessie Barriscale)	5	———
	The Tong Man (Sessue Hayakawa)	5	12/14/19
January Releases			
	The Third Generation (Brentwood)	5	———
	The Beggar Prince (Sessue Hayakawa)	5	———
	The Luck of Geraldine Laird (Bessie Barriscale)	5	———

LEWIS J. SELZNICK ENTERPRISES

SELZNICK PICTURES

Distributed by Select Exchanges.

	A Regular Girl (Elsie Janis)	5	11/30/19
	The Country Cousin (Elaine Hammerstein)	5	12/14/19
	Sealed Hearts (Eugene O'Brien)	5	———
	The Glorious Lady (Olive Thomas)	5	11/9/19
	Piccadilly Jim (Owen Moore)	5	———
	Out Yonder (Olive Thomas)	5	———
	The Broken Melody (Eugene O'Brien)	5	———

SELECT PICTURES

Distributed by Select Exchanges.

	The Undercurrent (Guy Empey)	6	12/7/19
	Faith of the Strong (Mitchell Lewis)	5	9/21/19
	A Scream in the Night (Special)	5	10/26/19
	Isle of Conquest (Norma Talmadge)	5	11/9/19

UNITED ARTISTS' CORP.

Oct. 20	Broken Blossoms (Griffith)	6	5/18/19
Dec. 2	When the Clouds Roll By (Fairbanks)		———

UNITED PICTURE THEATERS

	Her Game (Florence Reed)	5	———
	The Eternal Mother (Florence Reed)		———
	The Corsican Brothers (Dustin Farnum)		———

UNIVERSAL FILM MFG. CO.

Release Date		Length Reels	Reviewed
Jewel Features			
	Paid in Advance (Dorothy Phillips)	6	11/16/19
	The Right to Happiness (Dorothy Phillips)	8	8/24/19
	Blind Husbands (Eric Stroheim)	7	10/19/19
Universal Features			
	The Woman Under Cover (Fritzi Brunette)	5	9/14/19
	The Sundown Trail (Monroe Salisbury)	6	———
	Common Property (Robt. Anderson-Nell Craig)	6	———
	Loot (Ora Carew)	6	———
	Bonnie, Bonnie Lassie (Mary MacLaren)	6	———
	The Brute Breaker (Frank Mayo)	6	11/23/19
	The Rider of the Law (Harry Carey)	6	10/12/19
	The Trembling Hour (Helen Eddy)	6	10/19/19
	His Divorced Wife (Monroe Salisbury)	5	11/9/19
	Under Suspicion (Forrest Stanley-Ora Carew)	5	11/23/19
	Lasca (Edith Roberts-Frank Mayo)	5	11/23/19
	A Gun Fighting Gentleman (Harry Carey)	6	11/30/19
	The Pointing Finger (Mary MacLaren)	5	12/7/19

VITAGRAPH

	In Honor's Web (Harry Morey)	5	11/9/19
	A Fighting Colleen (Bessie Love)	5	11/16/19
	The Black Gate (Earle Williams)	5	———
	The Combat (Anita Stewart)	5	———
	The Golden Shower (Gladys Leslie)	5	———
	The Tower of Jewels (Corinne Griffith)	5	———
	The Darkest Hour (Harry Morey)	5	———
	Pegeen (Bessie Love)	5	———
	When a Man Loves (Earle Williams)	5	———
	The Sins of the Mothers (Anita Stewart)	5	———
	The Midnight Bride (Gladys Leslie)	5	———
	Human Collateral (Corinne Griffith)	5	———
	The Birth of a Soul (Harry Morey)	5	———
Special Productions			
	The Winchester Woman (Alice Joyce)	6	11/16/19
	The Climbers (Corinne Griffith)	6	11/9/19
	The Vengeance of Durant (Alice Joyce)	6	———
	Slaves of Pride (Alice Joyce)	6	———

WORLD PICTURES

Oct.	6	The Oakdale Affair (Evelyn Greeley)	5	10/12/19
Oct.	13	Woman of Lies (June Elvidge)	5	11/2/19
Oct.	20	The Black Circle (Creighton Hale)	5	10/19/19
Oct.	27	The Arizona Catclaw (Edythe Sterling)	5	———
Special		When Bearcat Went Dry	5	———
Nov.	3	Me and Captain Kidd (Evelyn Greeley)	5	11/16/19
Nov.	10	The Poison Pen (June Elvidge)	5	11/30/19
Nov.	17	You Never Know Your Luck (House Peters)	5	———
Nov.	24	Dad's Girl (Jackie Saunders)	5	———

DECEMBER SHORT SUBJECT RELEASES

Frohman Amusement Co.			
	Gemini Ambrose (Mack Swain)	1	———
	All Wrong Ambrose (Mack Swain)	1	———
	The Heart of Texas (Texas Guinam)	2	———
	Spirit of Cabin Mine (Texas Guinan)	2	———
C. L. Chester			
	No Coma in Acoma	1	———
	The People in White	1	———
	The Simple Life	1	———
	Mr. Outing Gets a Pipe Dream	1	———
Famous Players-Lasky Corp.			
	A Lady's Tailor (Sennett)	2	———
	After the Circus (Briggs)	1	———
	Push Car Trails in Formosa (Burton Holmes)	1	———

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Clouds and Sunsets (Paramount Magazine).. 1....
Tapping the Radio ..... 2....
Sullivan Cartoon the Adventures of Felix..... 1....
The Speak Easy (Sennett) ..... 2....
Those Distant Cousins (Briggs) ..... 1....
In Brittany (Burton Holmes) ..... 1....
In the Canadian Wilds (Paramount Magazine) 1....
Too Good to Be True (Truex) ..... 2....
King Rama at the Royal Wat (Burton Holmes) 1....
Camera Surf Studies No. 1 (Paramount Magazine) ..... 1....

CAPITAL FILM EXCHANGE

Bare Knuckle Gallagher (Neal Hart)..... 2....
The Man Beneath (Neal Hart) ..... 2....
A Fugitive's Life (Al Jennings) ..... 2....
Seeds of Dishonor (Al Jennings) ..... 2....

GOLDWYN DISTRIBUTING CORP.

Capitol Comedies ....
The Little Dears (Mr. and Mrs. Carter De Haven) ..... 2....
Darn That Stocking ..... 2....

Goldwyn-Bray Pictographs
415, 416, 417, 418 ..... 1....

Ford Educationals
Islands of the St. Lawrence ..... 1....
Cutting Up ..... 1....
The Story of Zinc ..... 1....
Meat Again ..... 1....

VITAGRAPH

Larry Semon Comedies
Dull Care ..... 2....
Dew Drop Inn ..... 2....
The Head Waiter ..... 2....

Big V Special Comedies
Caves and Coquettes (Montgomery and Rock) 2....
Bungs and Bunglars (James Aubrey) ..... 2....
Rubes and Robbers (Montgomery and Rock) 2....
Switches and Sweeties (James Aubrey) ..... 2....
Throbs and Thrills (Montgomery and Rock) 2....
Dames and Dentists (James Aubrey) ..... 2....
Pipe Dreams and Prizes (Harry Mann)..... 2....

O. Henry Series
The Friendly Call ..... 2....
The Day Resurgent ..... 2....
The Roads We Take ..... 2....
The Church With an Overshot Wheel ..... 2....
While the Auto Waits ..... 2....

Hall Room Boy Comedies
Chicken Hunters ..... 2....
Taming the West ..... 2....
Millionaire Paupers ..... 2....

UNIVERSAL

Serials
Midnight Man, 17 and 18 ..... 2....
Great Radium Mystery, 14 to 18 ..... 2....
Lion Man, 1 ..... 2....

Comedies
Tailor Maid (Neva Gerber)..... 2....
A Barnyard Romance (Charlie from the Orient) 2....
The Kid and the Cowboy (Art Acord) ..... 2....
Woes of a Woman (Lyons-Moran) ..... 2....
The Mite of Love (Mabel Taliaferro and Robert Edeson) ..... 2....
A Lucky Dog's Day ..... 2....
The Lone Hand (Hoot Gibson) ..... 2....
His Lucky Blunder (George Ovey)..... 2....
The Double Hold-Up (Hoot Gibson) ..... 2....
In the Good Old Days (Lyons-Moran)..... 1....
Weak Minds and Wild Lions ..... 1....
The Counterfeit Trail ..... 2....
Seeing Things (Mabel Burns) ..... 2....
The Line Runners (Arnold Gregg and Helen Howard) ..... 2....

Some Short Reels

"Cutting Out His Nonsense," Fox

Penniless, Mutt and Jeff think up a plan whereby they can get some easy money in this Fox animated cartoon, but things do not work out just as they are planned. Jeff who is sold by his elongated partner, for the purpose of being dissected, is made the object of a life-restoring experiment, which of course, works out well. A bonus of $1,000 is given him for signing a statement to the effect that the treatment brought him back to life, but upon stepping out of the cutting room, Mutt relieves him of the roll and while the little fellow sees little stars about him, his companion walks off counting the bills. An entertaining cartoon.

"Making Telephones in Tokyo," Western Electric

Natives of the capital of the land of the rising sun are shown making 'phones in this subject which will probably prove of interest. It furnishes close shots of the men and women in a large plant of the Western Electric Co. in Tokyo and several street scenes. Some of the girls at work do not look particularly happy, all of which may be due just to some habit of the race. At any rate, it would have been advisable to ask them to smile.

"Pick Out Your Husband," Universal

Two couples take part in a grand mix-up in this Lyons-Moran comedy in which the roles of the young wives are played by Charlotte Merriam and Alma Bennett. Eddie Lyons and Lee Moran are the young husbands and the cause of all of the trouble is the quarrel between the two members of one little family. Wifie goes home to her mother, while hubby leases the house to another couple. Along comes Wifie's big brother from the west and upon learning the news he sallies forth to teach her husband a lesson. He seizes the wrong one and after some knock-about stunts all ends merrily. Too much slapstick comedy and not enough of a plot to place this on a par with the best of the Lyons-Moran productions.

"Considering Posy," Chester-Outing

Llamas, the beasts of burden of South America and other places some distance from the United States are dealt with in "Considering Posy," which has been titled in interesting fashion by Katherine Hilliker. There is not as much variety in this as there might be, but it possesses several shots and titles that are of interest and value. It will serve the purpose as an educational subject.

Short Stuff

"Hooping Up," Ford-Goldwyn

Barrel-making is depicted in detail in this Ford one-reeler, released through Goldwyn. All of the stages through which the unfinished barrel passes are clearly shown in the piece which has been screened in good fashion and which treats the subjects so as to make it entertaining as well as valuable for educational purposes.

"The Go-Getter," Western Electric

Rather lengthy and slow at times, but nicely produced and to a fair extent convincing, is "The Go-Getter," a three-reel subject dealing with the advantages of modern appliances on farms. It is in story form, and slowly, but surely approaches the point. A bit of a romance is worked in and a fairly good effort at sentiment has been made. The photography, except for one or two shots, is very good. The purpose of the company is to have this picture shown at theaters in cities and towns in farm communities.

"His Wife's Lover," Universal

Had they not had the conclusion of this explain what went before was a dream—a much used and abused way of ending comedies—this Lyons-Moran subject would be much more creditable. It is quite funny, except for the conclusion, which comes as a surprise, but certainly is not novel. The incidents that make up the greater part of it are for the greater part clever and in spite of the finish, will enable the offering to score. This concerns two young men who sleep together and love the same girl. On the morrow one of them is to be married to the girl, who will make her final choice. Eddie dreams that he has been chosen and that Lee is attempting in various ways to steal his bride, disrupting his honeymoon. He wakes up as he has his arms about the throat of his roommate. They doze off peacefully once more, after squaring matters.

"Fifteen Million," Chester-Outing

This deals with a fish hatchery in Hackettstown, New Jersey and although it has been screened well and has been tinted in a pleasing shade of blue, it does not give quite as intimate a study of the finned animals as might have been expected. Nevertheless, it has some interesting portions and several highly commendable shots, there being some bits showing the fish beneath the surface of the water. The closing shots are meritorious and of value to the offering.

"His Musical Soup," Fox

Restaurant stuff, most of it familiar, constitutes most of another Mutt and Jeff comedy which has some bits that are humorous, but too much that is hackneyed and too old to get laughs.

"Old Unchanging Holland," Mentor

Holland, land of wind-mills and canals, is generally known to be picturesque, and "Old Unchanging Holland," produced by the Mentor Motion Picture Corp., bears that out if anything. The offering has been tinted, and many of the scenes apparently, were taken in mid-summer. Pleasing in atmosphere and to the eye, it is an acceptable scenic.

"A Mouthful of Wisdom," Baumer Films

Dental students will find this quite valuable, as will all others who are interested in the growth and all else pertaining to teeth. This is not entertainment, but scientific treatment of the subject and it makes many matters quite clear. It can be shown to school children to advantage and to adults as well. As an educational study, this will serve the desired purpose.

"The Adventures of Ruth," Pathe

Although "The Adventures of Ruth" is not a bad title, it certainly would have been much more appropriate to call this fifteen episode serial, "13" or something that would make them curious. Murderers and villains, thirteen of them, banded together in an organization that does not hesitate at committing any crime, and led by "The Hound," a crafty individual who takes the lead in executing the schemes of the gang, threaten the life of Heroine, Ruth Roland. All through the production, she is hounded by them, and faces one peril after another, to retain a peacock fan which the villains are determined to secure and follow out instructions given her with each of thirteen keys left by her dead father.

"Cutting Up," Ford-Goldwyn

The cutting up of pork and beef is dealt with in a current Ford one reeler which shows the work in its various stages. While this will serve the purpose as an educational study, it has much that is not particularly appealing. Certainly, some of the places in which the meat is cut do not look particularly clean and refreshing. Otherwise, it is similar to numerous other Ford industrial reels.

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Artistic Production Handling Delicate Situations in Commendable Manner

Alice Lake in
"SHOULD A WOMAN TELL"
Metro

DIRECTOR ..... John Ince
SUPERVISED BY ..... Maxwell Karger
AUTHOR ..... Finis Fox
SCENARIO BY ..... Finis Fox
CAMERAMAN ..... Sol Polito
AS A WHOLE.....Highly artistic production that starts off with a bang; slumps a trifle but picks up toward the end again.
STORY.....Old-time situation as implied by the title handled intelligently.
DIRECTION.....An appreciation of the better things in picture production.
PHOTOGRAPHY .....Very beautiful
LIGHTINGS ..... Some splendid effects
CAMERA WORK .....Exceedingly creditable
STAR.....Winsome and has a personality that will win her many friends.
SUPPORT.....Jack Mulhall fitted the role of hero admirably; entire cast well selected.
EXTERIORS ..... Ideal locations for the action
INTERIORS.....In keeping with the requirements of the story.
DETAIL.....The director is to be thanked for saving footage by denoting happenings through the use of a letter.
CHARACTER OF STORY.....Rather delicate times but carefully presented.
LENGTH OF PRODUCTION.....About 6,000 feet

From the title of Metro's latest production, the first impulse will probably be to condemn, for the time has come when sensational sex melodramas are not considered good entertainment and only go for hurting the industry, especially by way of the censors throughout the country.

"Should a Woman Tell" is admittedly a sex melodrama but there is a certain delicacy of presentation and an eminently perceptible desire not to offend on the part of the director, that is inclined to compensate for any repugnance of the actual theme.

The production is beautiful to look at. There is a wealth of beautiful exteriors and effects. The introductory scenes are very real, depicting a New England fishing village photographed at night during a heavy storm. The lightings and camera work throughout this sequence are truly noteworthy. The launching of the fishing smacks hurrying to the aid of a distressed yacht and the rescue of the passengers by means of a cable are moments of more than ordinary interest.

There is also a very beautiful simile in connection with the fiendish attack of willun on shero, worked in by showing a flash of sheep grazing peacefully on a hillside with another flash of a wolf in anticipation of an assault upon the herd.

Alice Lake, the daughter of a fisherman, has a hard-hearted mother who sees only horror and disgust in her surroundings and when a wealthy survivor of the wrecked yacht suggests taking Alice to her country estate, the mother is more than willing because of the mercenary advantages she sees possible through the affiliation. The girl says good-bye to her sweetheart who is also leaving the village to study sculptury in France.

The scene shifts to some time later with Alice enjoying the life of a society girl among the friends of her benefactress. A nephew pays more than ordinary attention to his aunt's protege but his advances become repulsive to the girl and the following scenes, though they may not meet with universal approval, have been handled judiciously and the simile mentioned heretofore is worked in nicely.

Shero returns home and is confronted with her mother's disapproval which voice her shattered hopes for a wealthy marriage for her daughter. Hero returns from France an honest-to-goodnees sculpture. Shero marries him thinking he is aware of her encounter with "the wolf" and after he does learn the truth and leaves her; there is another marriage and later the final reunion after the death of the second husband who is killed by hero.

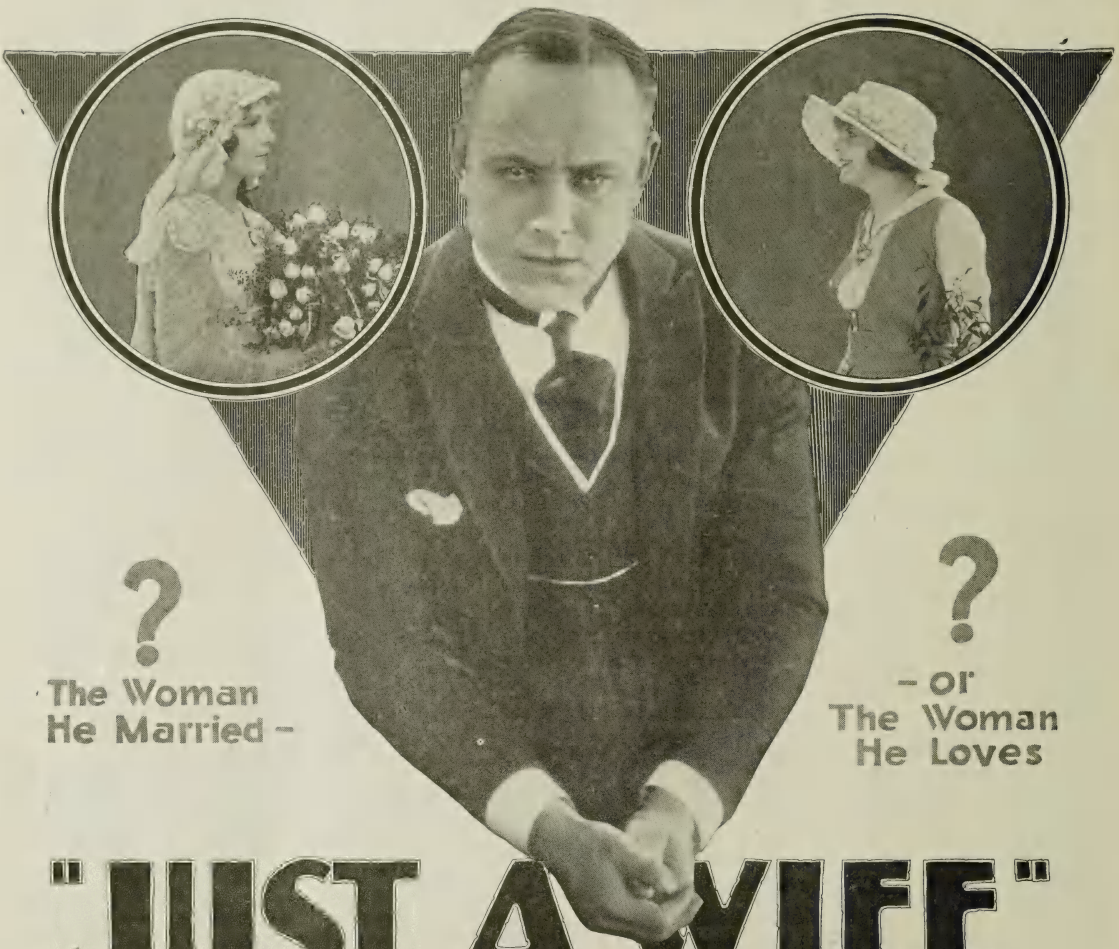
Play Safe and Tell What It Is About, But Assure Them a Beautiful Picture

Box Office Analysis for the Exhibitor.

This is indeed a beautiful production and as such will please those who admire art and technique in picture production. To be sure it deals with the old story as well told by the title, but as already stated, the idea has been handled carefully and except in extreme cases the more delicate scenes will probably not offend.

Emphasize the beauty of the production and for the benefit of those who may judge too harshly from the title, explain the good qualities that countermand the sensitive ones. For those of a debative frame of mind, put the question to them—"Should a Woman Tell" and elaborate on the idea forced to an issue in the production. You might give the star a chance by announcing that this is her first starring vehicle under the Metro banner.

NATIONAL NP PICTURES



? The Woman He Married –

– or The Woman He Loves ?

"JUST A WIFE"

Adapted from the play
by Eugene Walter

Direction-Howard Hickman Scenario-Katherine Reed

NATIONAL PICTURE THEATRES Inc.

Lewis J. Selznick
President

Made by National Distributed by Select

RELEASED IN JANUARY

They May Laugh Right Out at this But it Will Interest and Amuse

"THE MIRACLE OF LOVE"
Cosmopolitan—Paramount-Artcraft

DIRECTOR ..... Robert Z. Leonard
AUTHOR ..... Cosmo Hamilton
SCENARIO BY ..... Adrian Johnson
CAMERAMAN ..... Allen Siegler
AS A WHOLE.....Artistically produced but fails to convince except in scenes between lovers.
STORY .....Based on British society life and doesn't ring true because of our differences in customs.
DIRECTION....Fails to sense dramatic possibilities
PHOTOGRAPHY ..... Very good
LIGHTING .....Some fine and unusual effects
CAMERA WORK ..... Average
STARS.....Lucy Cotton and Wyndham Standing score well as the lovers.
SUPPORT.....Ivo Watson not convincing as the crippled heavy.
EXTERIORS ..... Some very beautiful shots
INTERIORS ..... Lavish and attractive
DETAIL ..... No glaring errors
CHARACTER OF STORY.....Love triumphing over various obstacles.
LENGTH OF PRODUCTION.....6,800 feet

Most exhibitors have a perfect right to be good and scared of the brand name of Cosmopolitan after the stuff that has been put out under it in the past. "The Miracle of Love," however, is vastly better than anything this company has turned out before. It is not a faultless picture by any means, in fact, most crowds are going to laugh right out at it in many a place, but still it provides pretty fair entertainment.

The plot deals with the younger son of a British family who is just about to throw convention to the winds and run off with the Duchess of Harwich, the miserable victim of a monetary marriage to a hopeless cripple, who delights in persecuting her. But hero learns that his older brother has been killed and so his duty to his family and his need for money prevents the elopement.

Later he becomes a figure in the House of Lords and meets an American heiress, whose mother urges the match. The Duke of Harwich dies and the Duchess comes to say goodbye just before the wedding. The sympathy here is lost for the hero as he seems quite willing to say the proper farewells and barter himself off into the rich family. The situation is altered by the appearance of the man the American heiress really loves who insists that she marry him and by the arrival of a message informing the hero that he has been appointed Ambassador to the United States! He jumps into a machine, overtakes the Duchess and there you are.

Of course all this foolishment about duty in marrying for money isn't going to be taken seriously by an American audience. Such standards may be all right in merrie England but not on this side of the water.

But for all its falsities according to the American viewpoint, "The Miracle of Love" is going to entertain mainly because of the fine performances rendered by Lucy Cotton and Wyndham Standing. Miss Cotton is great and that's putting it mildly. She has beauty and real ability. After Wyndham Standing's series of fine performances, notably in "Eyes of the Soul,' 'it is unnecessary to dwell on his ability.

Ivo Watson who plays the paralytic Duke gives a good performance but he is unable to be convincing in a wheel chair. Many people are going to laugh at him. The director could have made his part forcefully dramatic. Others are Blanche Davenport, Lila Blow, Jackie Saunders, Percy Standing and Edward Earle, whose bit as the American suitor stands out wonderfully well.

Title and Author's Name Ought to Bring 'Em In

Box Office Anaiysis for the Exhibitor

This certainly ought to draw what with the title and the fame that is the author's. And, all things considered, it's going to interest and amuse most folks even though they won't take it as seriously as the author would like them to. The difference in British and American social standards prevents this.

Use the name of the author on all advertising and don't fail to state that "The Miracle of Love" first ran as a serial in the Cosmopolitan Magazine. This will mean a lot to many people. It might be a good idea to use copies of the Cosmopolitan in lobby advertising. Try to get some containing installments of the serial and open them to exciting passages in the story.

Feature Lucy Cotton and Wyndham Standing. Mr. Standing is well and favorably known already and Miss Cotton is going to be through her performance here. Robert Leonard deserves mention also, as his past pictures, notably thase in which Mae Murray has appeared, have earned him a good reputation.

Pictured Reminiscences of the passing Year 1918 1919

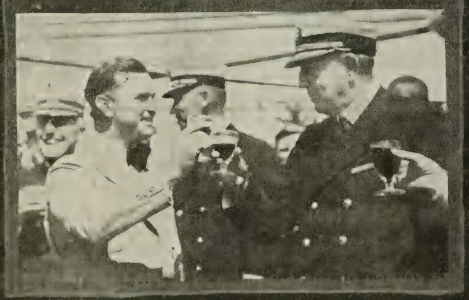
President Wilson

Sir Harry Lauder

Thos. H. Ince Studios

Sir Arthur Brown

King & Queen of the Belgians



Admiral Rodman

Friends & Visitors - A Record of Cherished Memories

To My Friends The Exhibitors,

With cordial Season's Greetings from myself and all my stars, and with every wish for continued prosperity in the coming year of 1920.

Thomas H. Ince

COMING-

The FOURTH!

Beautiful

MAY ALLISON

In OLIVER MOROSCO'S greatest New York stage success~

The WALK-OFFS

by the authors of "Lombardi, Ltd." Frederic and Fanny Hatton

Adapted by June Mathis & A.P. Younger.

Directed by Herbert Blache.

METRO

Maxwell Karger ~ Director General

Jury's Imperial Pictures, Limited., Exclusive Distributors throughout the British Empire. — Sir William Jury, Managing Director.

Light Comedy Offering Makes Thoroughly Pleasing Entertainment

Tom Moore in
"TOBY'S BOW"

DIRECTOR ..... Harry Beaumont
AUTHOR ..... John Tainter Foote
SCENARIO BY .....Edward T. Lowe, Jr.
CAMERAMAN ..... Norbert Brodin
AS A WHOLE.....Light comedy offering works in some humorous situations; will please.
STORY.....Adaptation of John Tainter Foote's stage play; romance plays along happily.
DIRECTION.....Worked along logical lines to a satisfactory conclusion.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Clear
CAMERA WORK ..... First rate
STAR.....Well adapted to the part and played in his usual winning manner.
SUPPORT.....Nick Cogley the outstanding figure as "Toby"; Doris Pawn attractive.
EXTERIORS.....Always in keeping
INTERIORS ..... Correct
DETAIL.....Made good use of opportunities and maintained coherence throughout.
CHARACTER OF STORY.....Enjoyable, clean comedy offering.
LENGTH OF PRODUCTION.....About 4,800 feet

In the first place, "Toby's Bow" will please admirers of the star mightily for he has an especially congenial part in the character of the novelist who finds himself after a space of more or less riotous living among the fast set in Greenwich Village. The early scenes showing hero Tom in sad financial need of an inspiration for another piece of fiction to equal his success "The Thorn," contain adequate interest and a certain appeal more especially for audiences who like Greenwich Village atmosphere.

There are some truly good comedy bits throughout the picture, not riots to be sure, but real laughs. At the Strand "Toby's Bow" was received with evident pleasure and the antics of Uncle Toby afforded more than a share of the fun. The negro, an old servant of an aristocratic old southern family, reserves his bow for members of the family only and the story deals with Tom's efforts to secure "Toby's Bow."

The titles throughout deserve mention for they were always appropriate and to the point. Some of the old grandmother's expostulations when she discovers her wine cellar has been emptied are typically southern and have a Dixie comedy flavor.

There is nothing particularly weighty in the production, everything being along light comedy veins and when the action came anywhere near running into the dramatic, Director Beaumont steered off on to the comedy track again thereby keeping the star in his proper environment.

Tom leaves the Village and journeys South to the home of Doris Pawn who has decided to take in boarders in order that she may keep the old home, which is mortgaged for all it is worth. Tom arrives and is received by Doris' grandmother who believes him a guest. Her old Southern pride would never condescend to anything like "boarders," so the granddaughter allows Tom to remain a guest in the eyes of her Grandmother.

Doris is not aware that the author of the book which inspired her to literary talents is her boarder and so she accepts his suggestions on the book she is writing. Her efforts meet with success and Tom's publisher agrees to purchase it but Doris insists that her co-operator share the honors with her and when Tom and the publisher meet the recognition gives away his true identity and Doris will have nothing more to do with him but, oh, pshaw, it couldn't end that way—so they kiss and make up.

Tom Moore Very Much at Home in His Latest Goldwyn Production

Box Office Analysis for the Exhibitor

For Tom Moore's admirers, he couldn't please them better than he does in the role of Tom Blake, the novelist, who left Greenwich Village surroundings and found his true self in a little Southern town. Assure your folks that in "Toby's Bow" he has a truly congenial part which fits his personality admirably.

The star's particular individuality stands out in the production and he is surrounded by a capable cast with Nick Cogley scoring much of the comedy with his darkey mannerisms and peculiarities.

Book the picture if you can and your patrons will go away pleased and thoroughly entertained.

Catchlines can be worked in nicely and to good advantage in connection with the story. You might try: "Hero is a novelist living the life of Greenwich Village but he finds his best qualities amid the surroundings of an old-fashioned Southern home. But that is not all he finds. See for yourself in 'Toby's Bow'." Or, "What is 'Toby's Bow?' See how Tom Moore secures the bow in his latest Goldwyn production at the blank theater."

The Most Astounding Drama ever Conceived by the Mind of Man

Carl Laemmle presents

LOCKLEAR

the Daredevil of the Skies

"The GREAT AIR-ROBBERY"

Universal-Jewel Production de Luxe

GENTLEMEN! **Universal has done it again!** Has made a picture for you about which the whole world will be talking in less than three weeks!

Never before in the history of the industry has any cameraman made such pictures as these.

YOU! A mile high in the air—and only fifty feet from Locklear when he climbs from one plane to another and rescues the woman he loves from the clutches of a bandit of the skies!

Make up your mind to see this picture if you don't do anything else for a week. It's a thriller in which the sky's the limit! Book it for at least **twice** your ordinary run on a feature—it's the drama for which moving pictures were invented—**all true** and still **unbelievable.**

Intensely Interesting With Fine Mystery But Finishes in Foolish Anti-Climax

Marie Doro in

"12:10"

Republic Pictures

DIRECTOR ..... Herbert Brenon
AUTHOR ..... Not credited
SCENARIO BY ..... Not credited
CAMERAMEN .....Alfred Moses and L. Roseman
AS A WHOLE.....English-made production that holds interest all the way through; exteriors of London and Paris stamp it as distinctly "different."
STORY.....Builds interestingly to highly sustaining but gruesome climax; then crumbles when author shows his hand.
DIRECTION.....Maintains mystery very well; up to standard of his best American-made pictures.
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Some very good effects
CAMERA WORK.....Very good; great shots of Paris and London streets.
STAR.....Winsome and effective in intense emotional sequences except one where she overacts.
SUPPORT ..... Exceptional; all British players
EXTERIORS ..... Very good
INTERIORS ..... Appropriate
DETAIL..Star's make-up too heavy in some closeups
CHARACTER OF STORY....Wealthy man feigns death to show up villain in true colors.
LENGTH OF PRODUCTION.....4,800 feet

Here's a picture that's going to make every audience that sees it talk and because of this it's going to be a success, no matter whether that talk is altogether favorable or not. "12:10" was made in England by Herbert Brenon and is built up on the astounding ruse a rich manufacturer employs to show up the villain in his true colors.

He feigns death, in fact, takes a drug that completely lays him out for twenty-four hours. His will imposes a terrible ordeal on his ward, played by Marie Doro. She must remain with his body throughout the night in a lonely castle, five miles from any human being, in order to obtain his fortune. This she undertakes to do because he wished it. She suffers terrors while sitting beside the bier and the climax comes when the figure beneath the sheet moves!

It is the villain who has chosen this way to attack the girl. But as he has her in his arms, the manufacturer himself walks into the room as does the doctor and all the servants. The villain is trapped and the girl, near insanity, because of the ordeal, is finally calmed by the words of her guardian.

When the author shows his hand in this climax, a hand which has been kept well under the table throughout the action, everyone is going to be surprised and astounded. That the man should impose such a terrible torture on a sensitive girl merely to trap a miscreant when any one of a dozen easier ways might have presented itself, is inconceivable. Thus the picture is placed in a class where the most remote artifices are employed to gain effect.

The story preceding the climax is well handled and the director has succeeded in shrouding the action with an atmosphere that portends something catastrophic. In fact the picture in technical style, leaves little to be desired. The acting of the principals and the return of Marie Doro as a star, are going to make it a great box office asset. Miss Doro is as winsome as ever and her sincerity in her emotional scenes is evident in a constantly effective performance.

Wonderful Title; Comeback of Star; British-made Picture

Box Office Analysis for the Exhibitor

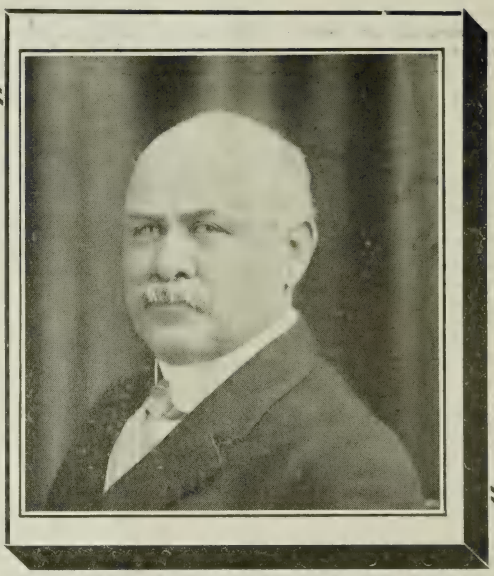
You certainly ought to make a great clean-up with this picture from the box office angle, for you have a lot of stuff to play with in the advertising. The title lends itself particularly well to special advertising and exploitation stunts. A suggested basis for all stunts is a clock with its hands pointing at 12:10.

Then there is more chance for publicity in the return of Marie Doro to the screen. Miss Doro was pretty popular when she was playing in Lasky pictures and there have been many inquiries regarding her during her absence. Capitalize on her return by a big splurge with her name.

That the picture was photographed in Paris and London and directed by Herbert Brenon are still further selling arguments. Brenon was a largely advertised director and people still remember him.

The gruesomeness of the picture at times suggests Poe and it might be well to draw a comparison between some of his works and "12:10" in advertising and publicity copy. This will attract and at the same time it will act as your alibi should you suffer any kicks regarding the gruesome climax.

CHARLES T. DAZEY



Author Or Co-Author Of The Following Plays

"IN OLD KENTUCKY"

the play that holds the world's record of 27 consecutive seasons on the stage. Of this play Henry A. Clapp, the dean of Boston critics said "It is one Shakespeare might have seen with pleasure." Of it, Edmund Clarence Steadman, the distinguished poet and critic, said, "It is the best genre picture of our native life." Now making screen history—Produced by Louis B. Mayer, Directed by Marshall Neilan and Starring Anita Stewart.

THE SUBURBAN ..... PRODUCED BY JACOB LITT
THE WAR OF WEALTH ..... PRODUCED BY JACOB LITT
HOME FOLKS ..... PRODUCED BY JOSEPH BROOKS
AN AMERICAN KING ..... STAR, JAMES O'NEILL
THE LITTLE MAVERICK ..... STAR, MAGGIE MITCHELL
THE STRANGER ..... STAR, WILTON LACKAYE
THE CAPTAIN ..... STAR, NAT GOODWIN
AN AMERICAN LORD ..... STAR, WM. H. CRANE
A NIGHT OUT ..... STAR, MISS MAY ROBSON
THE SIGN OF THE ROSE ..... STAR, GEORGE BEBAN

Author Or Co-Author Of The Following Screen Plays

MANHATTAN MADNESS ..... DOUGLAS FAIRBANKS
WOLF LOWRY ..... WM. S. HART
THE MYSTERIOUS CLIENT ..... MRS. VERNON CASTLE
NEW YORK LUCK ..... WILLIAM RUSSELL
THE SEA MASTER ..... WILLIAM RUSSELL
THE MIDNIGHT TRAIL ..... WILLIAM RUSSELL
BEHIND THE MASK ..... CATHERINE CALVERT
SHIFTING SANDS ..... GLORIA SWANSON
THE TESTING OF MILDRED VANE ..... MAY ALLISON
HER COUNTRY'S CALL ..... MARY MILES MINTER
PEGGY LEADS THE WAY ..... MARY MILES MINTER
THE PRINCE OF AVENUE A ..... JAMES CORBETT
THE ISLE OF JEWELS (SERIAL) TO BE RELEASED BY PATHE

Permanent Address **LAMBS CLUB** **New York City**

Just An Average Feature With a Fine Performance by Star

Bessie Barriscale in
"BECKONING ROADS"
B. B. Prod.-Robertson-Cole

DIRECTOR..... Howard Hickman
AUTHOR..... Jeanne Judson
SCENARIO BY ..... Harvey Gates
CAMERAMAN..... Eugene Gaudio
AS A WHOLE.....An average dramatic offering giving star varied opportunities.
STORY....Somewhat episodic as it covers so many phases of heroine's life.
DIRECTION....Action could have been compressed to more dramatic effect.
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Exceptional
CAMERA WORK ..... Very satisfactory
STAR.....Interprets her role realistically in all its varying phases.
SUPPORT.....Very well chosen as to types; performs evenly and well.
EXTERIORS..... Very few but well selected
INTERIORS..... Cabaret scene lavish; all appropriate.
DETAIL....Treatment generally good and effective
CHARACTER OF STORY.....Girl metes revenge on man who indirectly caused the ruin of her father.
LENGTH OF PRODUCTION....About 5,000 feet

"Beckoning Roads" is a dramatic feature of average work, prevented from being anything extraordinary by the many and varying phases of its action and its lack of compression. It is a picture that won't give audiences any opportunities to really complain, yet at the same time neither will it bring forth any ecstatic shouts of appreciation. It contains a number of dramatic climaxes, some of them human and well contrived. Their power would have been materially heightened had not the action following them been strung out in such detail.

Miss Barriscale appears as Marquita Shay, a girl who has been raised on a Canadian farm by her foster father. When she grows to womanhood he takes her to St. Louis where soon afterward she marries Humphrey Wells, the son of a dishonest broker. The subsequent scenes dealing with Marquita's introduction to her husband's family are exceedingly human and interesting. Marquita realizes that her youthful husband has no will of his own and is completely under the influence of his domineering father and fussy mother. She bears the situation for a time but one day tells her "in-laws" just what she thinks of them and leaves to rejoin her father.

She discovers that he has taken his life, having been swindled by Wells senior who was operating for a New York bucket shop. In New York Marquita becomes secretary to the bucket shop promotor who also runs a gambling house and eventually sees her way clear to break him through the market. A reunion with her husband who has renounced his father and made more of a man of himself brings the picture to a happy conclusion.

This story doesn't contain any single great punch for a climax but it is interestingly pictured throughout and by virtue of the clever performance of Bessie Barriscale and the lavishness of its setting it manages to constantly engage the interest. Miss Barriscale is one of the cleverest actresses on the screen today and except for a maturity that precludes reality in scenes in which she is supposed to be very young, she can register all sorts of emotional points with an ease that puts many other screen players to shame. Her work in the sequence in the home of her husband's parents, already mentioned, is sure proof of this.

Niles Welch is the correct type for the young husband and contributes effective support to the star. Others who deserve credit are George Periolat, Thomas Holding, Emmett King, Dorcas Matthews and Joseph J. Dowling.

Nothing Extraordinary About This But It Will Satisfy

Box Office Analysis for the Exhibitor

You can't promise anything wonderful with this picture but you don't have to be shy about it. There have been many others that pretended to be more than this and haven't come anywhere near touching it. In general it is going to satisfy audiences if it is not heralded as anything wonderful but just a plain drama of a young woman's marital and business experiences.

Miss Barriscale has a considerable following and rightly so for she is an exceedingly capable actress. Her name should be well featured and attention drawn to the fine performance she gives in the role of Marquita Shay. The remaining members of the cast are all pretty well known to fans and their names might be utilized in publicity and advertising to advantage.

Two unusual young persons - they!

She liked him as a man better than she did as a prince, and didn't give a hoot for his title. While he,- well he was much more of an American than he was a prince, and wanted the girl a lot more than he did the title. So he swapped the "Highness" for the "Mister".

Meanwhile your audiences laugh and grip their seats by turns!

Jesse D. Hampton

presents

WILLIAM DESMOND

in The Prince and Betty

with

MARY THURMAN

By P. G WODEHOUSE

By J. Harris Burland, a Thos. H. Ince Production directed by Joseph de-Grasse. Scenario by R. Cecil Smith.

SOLVE THIS!

A NEGLECTED wife, surprised with her lover! Next day, the husband's body found at the bottom of a lake. A note that threatened suicide.

A Chinese spy, a blackmailing English lord, a strange drug, a game of chess for human lives, and an amazing tangle of love—all vivid on the screen.

The first new Dorothy Dalton picture since her wonderful stage success in "Aphrodite."

Paramount Artcraft Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Associate
NEW YORK

Sensational Melodrama of the Old Theda Bara Type

Gladys Brockwell in

"FLAMES OF THE FLESH"

Fox

DIRECTOR..... Edward J. Le Saint
AUTHORS.....Forrest Halsey and Clara Beranger
SCENARIO BY..... Dorothy Yost
CAMERAMAN..... Not Credited
AS A WHOLE.....A Theda Bara type of production that should appeal to those who appreciated her work.
STORY.....Will seem unconvincing to some as it is founded on "family honor" and none of the family has any.
DIRECTION.....Good for this type of production but uses too many closeups.
PHOTOGRAPHY ..... Fair
LIGHTING ..... Fair
CAMERA WORK..... All straight shots
STAR.....Is not as emotionally effective as usual but this is fault of role; makeup bad at times.
SUPPORT..... Generally satisfactory
EXTERIORS ..... Few and inconsequential
INTERIORS ..... Ordinary
DETAIL..... Action a little drawn out
CHARACTER OF STORY....."Woman-bent-on-revenge-on-all-men" theme; ending unhappy.
LENGTH OF PRODUCTION..... 5,000 feet

Here is a production that contains, as the central character, that very familiar figure, the woman betrayed who is bent on avenging herself on all the male sex. It is to be supposed, and rightly so, that finally the "one" man appears who is able to kindle a spark of love within her, but "Flames of the Flesh" does not adhere to the strictly conventional ending. Laura De Saxe, believing herself too irreparably bad for the man she loves, takes poison and dies in his arms.

For those who enjoy this ultra-sensational type of photoplay, and the whole picture is made on the scheme of Theda Bara's earlier subjects, "Flames of the Flesh" will more than fill the bill. The authors, be it said in credit of their daring, have feared neither censor boards nor conservative public opinion, and the youth that Laure ultimately falls in love with is the son of the man who caused her downfall.

The picture fails to ring true in many instances, notably the premise that the Eastcoat family represents the soul of honor. Charles Eastcoat goes to Paris and falls in love with the notorious Laure. To save the family honor Bruce follows after him and wins the woman away from the impetuous youth. Then he falls in love with her and Father Eastcoat himself is obliged to come to Paris with the preservation of the family honor in view. Naturally, father gets a distinct shock when he learns the identity of Laure—so also does the honor of the Eastcoat family. And so also does the practical mind of the spectator who has been led to believe that the Eastcoats were the real thing in honor.

The picture has been produced appropriately and contains a big cabaret scene and a riotous wine supper during which all but Laure become grossly intoxicated and she pretends a profane drunk to disillusion the man who loves her. These one or two relations of the picture's incident will suffice in giving the exhibitor a clear idea of the type of entertainment offered. It has been done time and again before.

Gladys Brockwell wears a number of wierd creations and shows a lot of bare flesh below her shoulders. Her makeup is often bad. William Scott, Harry Spingler, Ben Deely, Charles K. French, Josephine Crowell, and Nigel De Brullier are the supporting principals.

A Sensational Title for a Sensational Subject

This is a melodrama and purely sensational and as such its appeal may be considered confined to those houses usually referred to as "down town" and "transient." On the screens of the high class first run theaters throughout the country and before audiences who keep the family theaters going "Flames of the Flesh" holds an exceedingly doubtful position.

The title is, of course, a corker for this type of production and should be prominently displayed on all advertising matter. It suggests something rather hot in the way of stuffing and all the expectations it arouses should be well realized before transient audiences.

The star's name is another asset. Miss Brockwell is a pretty popular emotional star and although she is not given a very robust opportunity to display her ability in the present instance, her name is going to draw a good many people to the theaters who will be thoroughly satisfied by her performance and the startling manner in which she dresses the part.

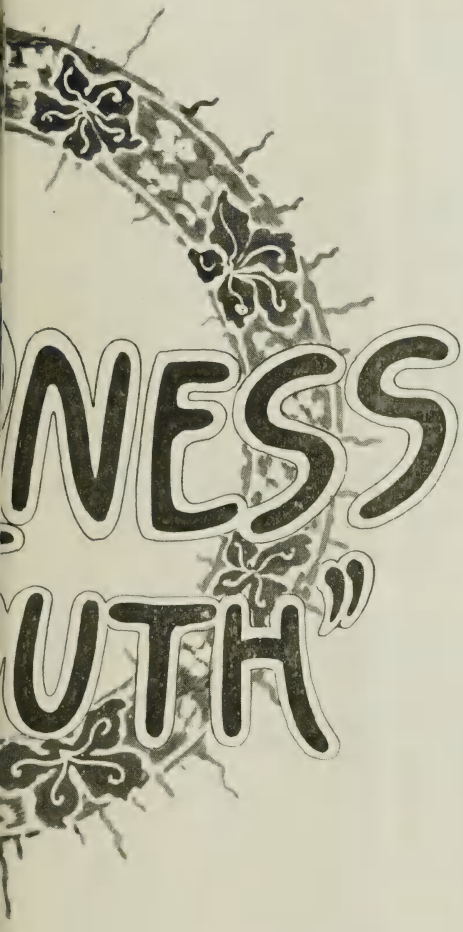
Murray W. Garsson Presents

"The BLIN

A Sure Winner For

State Right Buyers And Exhibitors

A SUPREME PICTURE



For Territorial Rights Address:
MURRAY W. GARSSON, FOUNDATION FILM CORPORATION
1600 BROADWAY, NEW YORK CITY *Phone Bryant 4620*

One of the first exhibitors in the United States to thoroughly appreciate the possibilities of motion pictures and to realize the necessity of a proper and dignified presentation, with proper music, was Samuel L. Rothapfel, formerly director of the Rialto and Rivoli Theatres, New York City, and now director of the new million dollar theatre, The California, Los Angeles, California.

Every succeeding year since Mr. Rothapfel entered the business, he has shown constant improvement in his methods, and a deeper conception of the possibilities, until today, exhibitors all over the world, consider him without a superior in his line of work, and agree he is a past master in judging the quality of a motion picture from the standpoint of the theatre patron.

In a letter dated December 4th, to Mr. H. H. Hicks, Manager of the Los Angeles Branch of Vitagraph, **MR. ROTHAPFEL SAID:—**

"The Larry Semon comedy, THE HEAD WAITER, which I played at the California Theatre, week of November 30th, I consider as good as any comedy that I have seen during the past year.

"Nothing but favorable comments have been heard and the people laughed continuously, and from their tummies.

"No exhibitor can make a mistake in booking this comedy and featuring it in a big way.

"It will make a great many friends for Larry and I am looking forward anxiously for the Larry Semon comedies that are to follow."

Moderately Attractive Picturization of Dumas Classic

Dustin Farnum in
"THE CORSICAN BROTHERS"
Gasnier Prod.—United Picture Theatres

DIRECTOR ..... Colin Campbell
AUTHOR ..... Alexandre Dumas
SCENARIO BY ..... Catherine Carr
CAMERAMEN .. Dal Clawson and William Foster
AS A WHOLE.....Carefully made and elaborate production of famous literary classic.
STORY.....Costume drama with star in dual role
DIRECTION.....General tone of the action too flowery; gesticulations and expressions of players distinctly of old school type of acting.
PHOTOGRAPHY ..... Very good
LIGHTINGS ..... Commendable
CAMERA WORK.....Some good shots but the scenes in which Farnum is doubled in one of his roles fail to maintain any illusion.
STAR .....Poses a lot but plays sincerely and effectively.
SUPPORT.....Wedgewood Nowell too heavy a heavy; Winifred Kingston rather affected.
EXTERIORS.....Some extensive and well handled street settings.
INTERIORS.....Suitable and maintain proper atmosphere.
DETAIL.....Production is full of color and atmosphere; although costume play, the action is always clear.
CHARACTER OF STORY.....Deals with great love of twin brothers.
LENGTH OF PRODUCTION.....5,600 feet

This is a carefully made and elaborate production of Alexandre Dumas' famous work and because of the peculiarity of the story and its picturesque costumes (which, however, don't put the curse of a costume drama on the production), it should appeal to many. That it fails to fit into a niche in the screen world parallel to that which it holds in the world of literature, is the fault of the director who has handled his subject in a distinctly old-fashioned way.

Probably he was impressed, or rather over-impressed, with the fame of "The Corsican Brothers" and was too zealous to endow it with the proper atmosphere. As regards atmosphere of settings and costumes, the director has in these respects scored excellently. The big exterior street scenes, the pretty garden shots and the interiors are all lavish and maintain a fine illusion.

The story deals with the Dei Franchi brothers, Fabien and Louis, both played by Dustin Farnum. At birth a cord joined them together and although this had been cut, throughout their lives they have been as one, feeling the same emotions whether they are in the same place or not. In Paris, Louis falls in love with Emilie, a flirt, and in protecting her during an escapade in which she seeks to regain some foolish school girl love letters, he incurs the enmity of M. Chateau Renaud and a duel is the result, in which Louis, unskilled in the use of arms, meets death. At the moment he falls to the ground Fabien realizes what has happened and leaves Corsica to avenge his brother. He eventually finds Renaud and this time he is the victor. Later he discovers that Emilie had loved him since their first meeting some time before and so the story ends.

The spiritual connection of the two brothers and the manner in which it has been brought out, particularly during the duel scenes, has been responsible for a good bit of unusual drama. The romantic strain of the picture is rather slack inasmuch as Emilie is drawn as a dyed-in-the-wool flirt although certainly Winifred Kingston makes her an attractive bit of silk, satin, lace and ruffles. In the masque ball and banquet scenes—excellently contrived sequences—she shines brightest.

Farnum plays heroically enough in his dual-role. Wedgewood Nowell, Will Machin, Ogden Crane, Fanny Midgley and Andrew Robson are in the cast.

Handled Properly This Should Draw Well

Box Office Analysis for the Exhibitor

This should draw and draw well if handled properly for the name of the novel is popularly known even though the context itself perhaps has not been so well read. Advertisements conceived around the peculiar bond existing between the brothers will certainly attract attention.

It is needless to point out the fame of the author. His name should be used exensively in all advertising and publicity employed to exploit the picture. It will help a lot, particularly with the better class of picture patrons who will be eager to see a picturization of this famous work.

There are plenty of spectacular scenes to feature such as the masque ball, the banquet scene and the two duels, one fought with pistols and the other with swords. These scenes should be brought out in all advertising. They will attract by reason of their spectacular nature alone.

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No Backbone to This; Just Sentimental Romance

Eugene O'Brien in
"THE BROKEN MELODY"
Selznick—Select

DIRECTOR ..... William P. S. Earle
AUTHORS ....Ouida Bergere and Dorothy Farnum
SCENARIO BY .....Ouida Bergere
CAMERAMAN ..... Jack Brown
AS A WHOLE.....A good production but no story back-bone; careful musical setting will help it a lot.
STORY.....No plot at all; exceedingly sentimental, romantic action throughout.
DIRECTION ..... Satisfactory
PHOTOGRAPHY ..... Good
LIGHTING ..... Average
CAMERA WORK .....Straight shots
STAR.....Has romantic role; will appeal strongly to his women admirers.
SUPPORT.....Nothing extraordinary; Lucy Cotton leading woman.
EXTERIORS.....Few except pretty rural sequence in first reel.
INTERIORS ..... Have appropriate atmosphere
DETAIL.....Accentuates sentimental side of story
CHARACTER OF STORY.....Ambitions force lovers to separate, love reunites them later.
LENGTH OF PRODUCTION.....About 5,000 feet

Eugene O'Brien is a fine romantic actor, that everyone admits, but neither he nor any other romantic actor is able to carry a picture through with a sustained interest when the author has provided no plot intricacies to assist him. Such is the case with "The Broken Melody," whose authors have relied solely upon a vein of sentimental romance that is almost saccharine in conception and which provides no strong plot or counter-plot to build up the romance to a point where it really holds the interest.

The story can be told in a few words. O'Brien as an art student, Stuart Grant, lives next door to Hedda in Greenwich Village, New York. They are perfectly happy in their love until Mrs. Trask, a wealthy woman, suggests that Stuart go to Paris and study. He is told that his art must come before his love. So he goes to Paris and is successful. And Hedda stays home and is successful in her singing. And when success has come to both of them they realize that love is everything. So Stuart deserts Paris and comes back to New York for Hedda.

Such is the meat of "The Broken Melody," and it is meat that is way under-weight for its allotted five reels. The spectator, confident that after the delightful introductory scenes, some plot germ is sure to make its appearance, is due for a series of disappointments as each successive sequence of scenes merely elaborates on that which has gone before and introduces nothing that serves to further intrigue the attention or bring forth any emotional response.

The star makes a very favorable impression in the opening scenes but the lethargic atmosphere that soon surrounds the production retards his work. Nor is he at all sure of his makeup in the closeups. He should watch himself here and also watch the angles from which he is photographed as some shots here by no means offset him to his best advantage. Lucy Cotton is a pretty opposite. Others are Donald Hall, Corinne Barker and Jack Johnstone.

A Good Musical Setting May Get This Over

Box Office Analysis for the Exhibitor

There's been a whole lot of talk about music helping to put pictures over and if ever there was one that certainly needed it, it is "The Broken Melody." You may be able to put it over very well with the people that like Eugene O'Brien's work if you give it a careful musical setting. There are innumerable opportunities to work in music effectively as the old character Ivan is often shown at his bass-viol playing what is termed "The Broken Melody." As much is made of this throughout the picture several bass-viol solos during its run would be appropriate and effective.

O'Brien, of course, is a popular star. At the time he was playing opposite Norma Talmadge there was no better liked leading man of the screen. He's got to have better pictures than this one, though, to hold his popularity.

In advertising this bring out the moral that success means nothing without happiness and that true happiness comes with love. This faithfully reflects the character of the picture and will doubtless appeal to the many feminine fans who enjoy O'Brien's work.

J. PARKER READ JR.
presents

LOUISE GLAUM

in

THE LONE WOLF'S DAUGHTER

By

Louis Joseph Vance

Combining the famous characters of
"THE LONE WOLF" & "FALSE FACES"

Wid's SAYS:

"'The Lone Wolf's Daughter' is without doubt a big picture. It has all the evidence of a special and surely must have cost quite a bit to produce. Throughout there is considerable display of wealth and it contains some of the best performances on the part of the players seen in some time.

"You can book this and feel safe from a box-office angle for it is that kind of an attraction. It should make money and will probably stand a long run, profiting by word-of-mouth advertising. Use the name of the star liberally in connection with your announcements. There are numerous possibilities for financial return in this production and you should get your share.

"Louis Joseph Vance has written a real mystery story with plenty of secret passages, sliding doors and other intricate things. From a production standpoint 'The Lone Wolf's Daughter' has been picturized in a big way—lavish sets, a magnificent display of wealth in furnishings and enough of the spectacular to create a dramatic climax. There is enough interest and action alone in the short prologue for a complete picture in itself.

"There is swift action here and the spectacular finale, a fire, works up a dramatic climax preceding the happy ending. You can safely make promises for this production."

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Foreign Distributor: Apollo Trading Corp.

Play It Straight Across the Boards and You'll Be a Winner

Anita Stewart in
"IN OLD KENTUCKY"
First National

DIRECTOR ..... Marshall Neilan
AUTHOR ..... Charles Turner Dazey
SCENARIO BY ..... Tom J. Geraghty
CAMERAMAN ..... Not credited
AS A WHOLE.....A well-done film version of the famous old melodrama with all the original thrills intact and more added for good measure.
STORY.....Pure melodrama but handled convincingly and with thrilling effects.
DIRECTION.....All thrills handled admirably and interest well mantained except for last sequence.
PHOTOGRAPHY ..... Very good throughout
LIGHTINGS ..... Some beautiful closeups of star
CAMERA WORK.....Helped in a big way toward success of racing sequence with fine closeups of star riding the winner.
STAR.....Made her role convincing and should please.
SUPPORT....Mahlon Hamilton good lead; Edward Connolly in an amusing comedy part; all good
EXTERIORS.....Attractive mountain shots; race track scenes very good.
INTERIORS.....Few but suitable
DETAIL.....Some good laughs in the subtitles; picture could be cut to advantage.
CHARACTER OF STORY.....Entirely melodrama but nothing offensive.
LENGTH OF PRODUCTION.....7,600 feet

"In Old Kentucky" had to be either great or bad, there could be no half-way merit about it, and—it's great. Here's a picture that has enough real audience stuff in it to supply half a dozen ordinary features.

Director Neilan has put Anita Stewart through the paces in fine style. She shows a few Pickford mannerisms now and then but when an actress is introduced as a Kentucky mountain girl she can't help but show a few. At any rate her performance as Madge Brierly is quite the best that she has given to First National.

Space prohibits the relating of the story in anything approaching detail here. It is enough to say that it is melodrama, pure and simple, with a relentless villain and a cruel villainess, bent on ruining the hero through a race, and separating him from the girl he loves. Most of their attempts result in thrilling episodes in which Madge is the pivotal character.

Of course, the racing sequence is the big event of the picture and certainly Director Neilan deserves a lot of credit for his handling of these scenes. When "they're off" you can hardly restrain an impulse to get up and yell.

There are other thrills besides. The fox hunt for instance. The scene where Madge jumps her horse over the broken bridge—and it's some healthy gap that separates her from sure death below. The stable fire is another and the fight between Madge and the villain another. But the plot itself is one long succession of thrills, except for perhaps the final sequence introducing the Night Rider stuff which comes as an anti-climax after the excitement of the race.

Miss Stewart is well supported by Mahlon Hamilton, Edward Coxen, Charles Arling, Edward Connolly, Adele Farrington, Marcia Manon, Frank Duffy and John Currie.

It's the Original "In Old Kentucy": 'Nuff Said

Box Office Analysis for the Exhibitor

First National has certainly come through with another wonderful box office bet in this. What with the enormous vogue that the play enjoyed and the popularity of the star, it oughtn't to be any trouble to keep 'em standing up throughout the duration of the showing. The picture contains a variety of action and in this variety is its real key to success for certainly it's going to hit everyone at some time or another during its course and most people it's going to hit all the time.

A good display of the title together with Miss Stewart's name ought to get the crowds coming good and fast and if that isn't enough remember Neilan has done a lot of good work and his name is an attraction in itself.

If you find that your audiences are attracted by the relation of thrills just run off half a dozen of those that transpire in "In Old Kentucky" in your advertising copy and watch the results. Mention the thrilling race track scenes ,the horse's leap over the broken bridge, the burning of the stables and the gathering of the Night Riders. Say, boys, most producers would fasten an extra price on a feature for one of those thrills alone!

It's a safe bet from first to last and the probability is that it would make money for you even if it were made by unknowns and under another title. So with all the publicity that the title and the big names bring you ought to clean up big.

Very Poor Treatment Buries Nice Little Idea

Albert Ray and Elinor Fair in
"TIN PAN ALLEY"
Fox

DIRECTOR ..... Frank Beal
AUTHOR ..... William Charles Lengel
SCENARIO BY ..... J. Anthony Roach
CAMERAMAN ..... Not credited
AS A WHOLE.....Amazingly bad mixture of sentiment and "nut" subtitles.
STORY.....Was good in the Red Book but there's nothing left of the original here.
DIRECTION.....Uninspired; looks as if the director was in a hurry to get his job out of the way.
PHOTOPRAPHY ..... Fair
LIGHTINGS ..... Nothing unusual
CAMERA WORK ....Conventional shots
STARS.....Ray hasn't developed any personality yet; Fair's part not big at all.
SUPPORT.....George Hernandez captures acting honors of the picture.
EXTERIORS ..... Appropriate
INTERIORS ..... Average
DETAIL.....More "nut" subtitles in this one; some of them good but others obviously don't fit the action.
CHARACTER OF STORY.....Young song-writer suffers from too much success until girl and kindly patron take him in hand.
LENGTH OF PRODUCTION.....About 5,000 feet

"Tin Pan Alley" was a delightful little human interest story when it appeared in the Red Book but there's hardly anything left of the original idea in its present form. The picture is an amazingly bad mixture of sentiment, much of it altogether false, and of some of those "nut" subtitles that decorate many a Fox picture.

Albert Ray plays Tommy Breen, a youngster who writes a song hit because of the faith that June Norton, a little cigarette girl, has in him. When success comes to him he forgets her and goes in for spending on a large scale, surrounding himself with a group of Broadway good-for-nothings.

June goes to Simon Berg, Tommy's publisher, and implores him to do something to save the boy from himself. Berg agrees and so Tommy's royalty checks start getting smaller and then cease altogether. In a short while he finds himself without a penny and deserted by all his friends.

Here the producers haven't made things quite clear. At first it is thought that Berg was merely carrying out June's wishes and depriving Tommy of his money to make a man of him. But then it appears that he really is broke after all. At any rate, Berg then purchases a house for Tommy over in Flatbush and installs June there. Tommy is brought in and discovers that June is ready to marry him and that his home has been given him to inspire him to write a "home" song hit.

This is all there is to the story and while it may be perceived that the idea is a nice little one it certainly didn't contain five reel material nor has it been treated in a sympathetic manner. Once or twice when the picture does contain a suggestion of sincere sentiment the old demon subtitler comes along with a flock of puns and jokes and literally busts up the train of thought that the pictured action has been striving for. It's worse because the subtitles very obviously don't fit the action.

Albert Ray certainly hasn't developed any personality as yet and Elinor Fair's part isn't big at all in this picture. George Hernandez as Simon Berg gives the best performance in the picture but even his skill fails to lift the production from the exceedingly low level to which it is forced by lack of meaty action and unsympathetic treatment.

Others who appear are Louis Natho, Kate Price, Ardito Mellonino, Frank Weed and Thomas Persee.

If You Can't Dodge This One Don't Promise Anything

Box Office Analysis for the Exhibitor

This one certainly doesn't call for any gold medals and if you can dodge it be sure and do so. If you can't, however, it won't do at all to promise anything great in the way of entertainment. Most people are going to be disappointed in it and wonder what all this talk about art is in connection with pictures after they've seen it.

The title offers tempting possibilities in the exploitation line. It's one that attracts because of its unusualness and an explanatory catch line or so telling that "Tin Pan Alley" is that section of the Broadway district where all the popular songs are made, will give added attractiveness to it. The title also suggests lobby decorations of an unusual nature.

However when you go in for special exploitation people expect to see something a little special in the line of entertainment and this the presnt picture by no means affords. If you have to play it better go very easy on talking about it. Let it slip in quietly and if it goes out the same way you can consider yourself lucky.

Some Short Reels

"Horizon Hunters" — Educational

Robert C. Bruce has filmed another mountain scenic to his credit and some of the shots, particularly those showing water, are exceptionally good. There is a great deal of the usual mountain stuff, but most of it, screened splendidly, will more than hold the eye. It is typically Bruce's handiwork, and, as a whole, a commendable offering. Nothing unusual as scenics go, but for the greater part, beautiful.

"Neptune's Step-Daughter," Film Specials

Gertrude Selby is featured in "Neptune's Step-Daughter," produced by the Macdon Pictures Corp. and released through Film Specials. Frank P. Donovan directed, while Jack Brown attended to the camera. It is a fairly clever comedy, in two reels, with several novel bits, and generally, satisfactory. There are one or two portions in which there is just a bit too much of the slapstick stuff, but otherwise it will do. The story did not promise anything out of the ordinary at the start, but developed some novel twists.

"Adam and Eve, A la Mode," Century-Universal

Slapstick stuff comprises this entire affair—a two reel subject which includes very little plot, and very few novel bits, but which has been produced in commendable style and will get by for that reason. The players do some fairly good work, and, although comedies of this sort are no longer as popular as they used to be, unless they have a good deal of new material, it can probably be used in the moderate-sized and smaller theaters.

"The Nut Crackers," Anderson-Film Specials

Had this two-reel comedy, produced by G. M. Anderson, with Ben Turpin in the stellar role, been presented some years ago, it would probably have scored a hit. Coming at this time, however, it offers the spectator material that has been used on numerous occasions, in slightly different forms. Turpin is funny, but he does not get the opportunity to vary his stunts to any great extent. Most of the comedy is built about the leaking water, but many incidents have nothing to do with the story, and are not funny enough in themselves to justify their insertion. Produced in fairly good fashion, it may get over, but not without some rough sailing. "The Nut Crackers" is the first of the "Jolly Comedies" series, released by Film Specials. Jesse Robbins directed.

"A Lucky Dog's Day," Century-Universal

Nothing but an ordinary slapstick comedy, which has hardly any story and very few novel bits of business. The portion, near the close, wherein the bungalow is rolled from its place of rest and then floated out on the high seas, to be burned ultimately, will hold the eye, but the end comes abruptly. A dog is featured in the picture, but the few stunts which the canine performs are of little merit and hardly unusual enough to attract undue attention. Perhaps, the hound really can do better, but if he can, he certainly was not given an opportunity to show it here.

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Short Stuff

"From Hand to Mouth," Pathe

If this Harold Lloyd two reeler does not make your crowd laugh, nothing will. Supported by a cast which includes Harry Pollard, Mildred Davis and others, and presenting a comedy offering which is built about a clever theme, Lloyd puts over what is probably one of the best things he has done in a long while. The production has been screened in good style and is replete with moments that are funny and appealing. Some of the shots, in which Lloyd is seen together with the waif, played well by little Peggy Courtwright, and a dog which does all that is expected of it, are pleasing. Pollard, who burlesques a villainous role is first rate and the affair, generally, up to the desired standard. You can sign up for this and feel safe.

"Serial for Breakfast," Chester-Outing

Mountain stuff, a great deal of which is not unusual, is much in evidence in this Chester-Outing scenic, which has, however, several lake scenes and shots of water falls that lift it into the hit class. Of the latter two, there are portions that show nature at the height of its beauty and will appeal to the eye of almost any film enthusiast. If you need a scenic to help round out your program, you can book this without going wrong.

"Bare-Knuckle Gallagher," Capital

Neal Hart becomes the skipper of a sailing vessel in this, and after being the victim of a frame-up, with circumstantial evidence stamping him guilty of a murder, he subdues his assailants and all is cleared up. The manner in which the villains are overheard, talking about their scheme to get Neal into the hoosegow, is old-time stuff, and the romantic ending is just tacked on to smooth out the finish. Several fights, in which Hart invariably administers beatings to two or more of his crew at a time, are scattered through the two reeler, which is below the usual standard maintained in this series. Neither the story, nor the manner in which it has been screened, measures up to some of the former Hart releases.

"Stop That Shimmy," Universal

Shimmy dancing is rapidly losing its popularity and quips and puns, relative to the well-known shake are being discarded. In "Stop That Shimmy," written by Eddie Lyons and Lee Moran, who also play the leading roles, Universal, the main punch is injected by the wiggling of the entire cast, but certain gestures and bits may be ordered out by censor boards. There is much that is funny until it nears the finish when a slapstick conclusion, in which everyone gets splashed tires, and the story is left without a suitable end. Had the shimmy portion been curtailed somewhat and a satisfactory culmination been provided, this might have been made a highly creditable offering.

"Taming the West," National

Horace Greeley's famous "Young Man, Go West," is heeded by Percy and Ferdie in this two-reel Hall-Room Boy comedy, which is full of fun and can hold its own on any program. After saving an Arizona cattleman from an Eastern crook, they go out West, where the cow-punchers have some fun at their expense, and where they later furnish the populace with a surprise by capturing a bandit by hitting him, accidentally with golf balls. Following the receipt of a large reward, they decide to increase their newly acquired bankrolls at a poker game, but are finally obliged to depart for the East, minus clothes. This is one of the best of these two reelers produced so far.

"Archangel, City of Snows," Red Cross-Educational

Russian cities and towns, apparently, have become a favorite subject for Red Cross cameramen, and in this one reeler, Archangel, far to the northward, is the location which provided the necessary material. In it, the photographer has selected several excellent scenes, and as a result, there are many bits that will appeal to the eye. Shots, showing the people of the city, and an expedition into the cold and snowy regions add interest to the offering, which is the best thing the Red Cross has turned out for some time.

Bray Pictograph, No. 413, Goldwyn

Scenes showing the push-cart markets of New York's east side comprise the initial portion of a Bray Pictograph, a second portion of which, deals lightly with several unusual little animals, namely, the Kinkajou, Armadillo, Capybara and Dancing Mice. Both of these sections of the reel are of interest, as is the animated cartoon which closes—drawn by Wallace Carleson. The latter is clever and is an excellent finish to the picture.

No. 414

A barbecue in honor of the passing of the Goodnight Ranch Texas, denoting the departure of the cattleman, and advent of the oilman, for oil is being drawn to the surface almost everywhere in Texas, opens this Bray reel. The second part shows Rupert Hughes at his home at Bedford Hills, N. Y., and also shows Blanche Bates, well known stage luminary, at ease. An animated cartoon, "Jerry on the Job," directed by Gregory La Cava closes and is not as good as most of the Bray cartoon bits.

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A Photodramatic Thunderbolt

in Six Acts

by

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